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Shanmukha

IN FOCUS

The world of Karnatak music is poorer and forlorn again.

Maharajapuram Santhanam, a Titan, met with an untimely death in a road accident. A doyen par excellence, he was much more than a mere musician. The President of the Shanmukhananda Sabha pays a touching Tribute to the maestro.

The house of Maharajapuram has had a unique heritage, belonging to Tyagaraja Sishyaparampara. It enriched it manifold and bequeathed it to the future. "The Legacy of Maharajapuram" scans the gamut of its contribution.

Could one take liberties with Dikshitar Kritis? How should one render them? What musical mysteries they unravel? No better guideline could there be than that provided by an erudite Guru in the "Dikshitar Kritis : How to Render Them."

The second part of the "Compositions of Ettayapuram Rulers," following in the footsteps of the Trinity, completes the analytical work undertaken by the 'twin' musicologists.

The wealth of music and dance among the ancient Tamils and the contribution of the Telugus to Karnatak music form an interesting facet of SHANMUKHA.

"A Rare Copper Plate Inscription" throws light on the high degree of technique, and science the Maratha rulers of Tanjavur had developed.

Musicians have a perennial passion with the Malhar modes. Come Varsha Ritu, the Malhars make a majestic entry into the musical scene. A connoisseur-critic pictures this Mausam-Ka-Raag.

SHANMUKHA carries a rare autobiographical sketch by the "20th century Tyagaraja", Papanasam Sivan, in Tamil and also reviews a book on Varnam, that "deceptively simple but multi-splendoured form".

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Price per Copy Rs. 8/-

Editor : Dr. (Smt.) Sulochana Rajendran

The views expressed in SHANMUKHA are Writers' own and do not necessarily reflect the opinion of the publishers.

Doyen Par Excellence



A Titan of modern Karnatak Music is no more. Maharajapuram Santhanam, one of the brightest stars of the South Indian music firmament, met with an untimely death in a road accident on 24th June 1992, leaving the Karnatak Music World poorer and forlorn.

Some musicians are for themselves and for the day; some others are no doubt for the day but they have a concern for the art and its preservation and Development. A microscopic minority is for all time and by their

dedication to the art leave their imprints for the future. Santhanam belonged to this rare breed and his melodies will haunt the corridors of time providing inspiration and charm to future generations.

Though rooted in the traditions of the style of his father, the late Maharajapuram Vishwanatha Iyer, he was innovative and original with the result that his compositions not only bore the impress of his own personality, but also provided the impetus for further innovation to his pupils and successors.

Santhanam was much more than a mere musician. He was a builder of institutions which would carry the traditions to the future by giving encouragement to budding artistes. The Vishwanatha Iyer Trust which he established and nurtured will perpetuate the glory of music for all time and rear a band of artistes who will uphold the glory of Karnatak Music for all time.

Maharajapuram was a great friend and admirer of the Shanmukhananda Sabha for which he had a soft corner. He performed on numerous occasions and also gave benefit performances for the reconstruction of this mighty monument of cultural synthesis and national integration.

I had the privilege of meeting him on several occasions and the impression I carry of him is of a person with a large heart, the simplicity of a child, transparent in his sincerity and unspoilt by the winds of fame or the reverberations of praise. He inherited a glory and a fortune and bequeathed it to the future multiplied and enriched manifold.

Karnatak Music salutes this doyen par excellence.

— V. Subramanian

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THE LEGACY OF MAHARAJAPURAM

Bho Sambho Shivasambho Swayambho — the soulful strains of Revathi, the pentatonic mode casting its sweet poignance in all its native *komal* charm lifted the listeners to an ethereal plane, almost to Mt. Kailas, on that Diwali eve. Going ecstatic in its bhakti, in its bliss, the listeners forgot that they were in a concert hall, in a college campus.

MARVEL OF MUSIC

What difference does it make whether it is the mighty Kailas, Shiva's abode, or a college campus, the abode of Saraswathi, so long as the melody and the music stirred in one a celestial feel? Such was the spell-binding impact of Maharajapuram Santhanam's music that day, a rare phenomenon. It was music rich in repertoire, weighty in classicism and emotion-laden — all presented in a graceful, relatively Vilamba kala. He poured his heart and soul that day. No frills, no frescoes, not even the 'whispering' modulations he often resorted to for artistic and evocative effects. As he himself admitted that it was the atmosphere, the acoustics, that inspired him and enraptured with the music. His stentorian voice rose high in musical excellence. It was something of a 'marvel' as defined by H. Heine, who places this bliss "somewhere between the region of thought and that of phenomena; a glimmering medium between mind and matter, related to both and yet differing from either; spiritual, and yet requiring rhythm, material and yet independent of space."

That was nearly a couple of years ago. Yet the impact lingers on (although the maestro had given quite some performances in the metropolis since). To think of it that such an 'ecstasy' is only to be cherished in memory, to go down in history and not possibly be recaptured by the maestro wrings one's heart. The 'reigning supremo' of the Karnatak music is no more. The stentorian voice was silenced in a tragic road accident last month, a few hours after it soared high to new heights near his hometown in Tamil Nadu.

THE 'SANGITA BHUPATI'

The house of Maharajapuram, a tiny village on the banks of Kaveri, has carved a niche for itself in the world of Karnatak music. In Parampara and presentation it has found a peerless place for itself. The musical lineage it traces to the bard of Tiruvayyaru, Saint Tyagaraja, in itself makes its roots firm. Umayalpuram Swaminatha Iyer of the Tyagaraja Sishyaparampara was Santhanam's 'Gurupattinar'. Father Viswanatha Iyer was a "Sangita Bhupati" in every sense of the term.

Early this century when the musical firmament was studded with luminaries like Ramanathapuram (Poochi) Srinivasa Iyengar, Madurai Pushpavanam, Konerirajapuram Vaidyanatha Iyer — all 'Bani-bearers' and stylists with vital vocal power — there emerged a star from Maharajapuram whose rise was meteoric. Especially, his jet set thrust into the Raga and the rocket burst of Brikas catapulted him into the performing field with a bang. He did not fade off as

meteors do but remained firm and reigned supreme for over five decades to become the "Sangita Bhupati".

Vishwanatha Iyer's imagination brought a sparkle, his ingenuity a vivacity and his musical vision a perceptivity to all that he touched. His husky tenor added a new dimension to his voice power and his individual stamp, his Bani became distinct. Maharajapuram Arabhi, Maharajapuram Mohanam, Maharajapuram Durbar sent Rasikas ecstatic.

MANY-SPLENDURED MUSIC

Analysing Viswanatha Iyer's Bani, connoisseur Prof. R. K. Ramanathan called it a "many-splendoured music." He observed :

"He (Viswanatha Iyer) refused to be straight-jacketed into any system of music. His music came gushing like a mountain stream full of inspiration and charged with lyricism. It flowed with reckless ease, sometimes even violating the code of classical rigour. It must be said to his credit that even in the era of classicism he managed to leaven his music with certain exotic touches which were somewhat alien to the system. By all standards he was a romantic endowed with a rich and resonant voice and a creative imagination of no mean order.... New vistas were opened up by this visionary. His voice production was quite sound. He never indulged in vocal distortions of any kind. An open mouthed and full-throated articulation ensured a smooth melodic line. Graceful lines and curves lent an almost feminine charm to his music."

The story of composer Mysore Vasudevachar being stunned at the dazzling beauty showered on his lilting Khamas piece, *Brochevarevarura*, by Viswanatha Iyer and his hearty acknowledgement after the concert, only goes to prove

what a skilful musical craftsman senior Maharajapuram was.

MASTER OF MODULATIONS

Son Santhanam did not lag behind. It was his hard work and indomitable determination to stand on his own and scale high that took him on the ladder of fame. His Gurukula under his father was arduous, his training often progressed in fits and starts. As he himself had once said :

"Ten kritis would come leaping in one lesson the same day. Then for five or six months, there would be no lessons at all".

And Viswanatha Iyer brooked no half-measures. Reproduction in toto was all that he insisted. Father's recognition of the son's mettle came quite late, but it was all worth the wait, the perseverance of the youngster who religiously attended every session of his father, training as well as performing which helped him gain on his own and enrich the Maharajapuram legacy.

Santhanam came into limelight only in the 'seventies, and then on it was a steady crescendo till the tragic end. His voice knew no huskiness. It was stentorian, majestic with rich resonance, brilliance and briskness. He became not only a master of Manodharma but also of modulations. The 'whispering' modulations that he employed added *paamara ranjaka* to his delineations. He had a vast repertoire from composers of all hues — great and lesser known. And he intelligently deployed his skill to strike rapport with the audience. Whether of Raga choice or selection of songs it was with a view to drawing the audience attention. No wonder he could hypnotise huge audience, both informed and the lay. That the artificia-

lity that his modulations cast at times, watering down the classicality of his renditions is quite a different matter. He had no inhibitions about technique. Reaching the lay listeners was his sole aim. And in that he succeeded drawing them towards Karnatak music.

Santhanam carried the Maharajapuram Bani with his own stamp adding to it a sedate pace and evoking the bhava with a deep emotion-laden voice. His Arabhi, Mohanam, Kambhoji, Durbar, Nayaki, Kalyana Vasantham, Ritigowla — all had a flavour enriching the original Bani. His mastery of the Hindustani hues enabled him give new sheen to Shivaranjani, Darbari Kanhara, Durga, Yaman Kalyan, Hamir etc.

The house of Maharajapuram had many honours come their way. Viswanatha Iyer, his Guru Umayalpuram Swaminatha Iyer and son Santhanam were all recipients of the coveted Sangeetha Kalanidhi, a unique honour. Presidential awards, Sangeet Natak Akademy awards and other titles galore from prime institutions also sought their way to the house.

LEGACY FOR POSTERITY

The house has also left its imprint in the annals of history, for preserving and propagating Karnatak music. Viswanatha Iyer consecrated a temple for Tyaga Brahman and Santhanam instituted a Trust in the memory of his father. While the former is a labour of veneration, a homage paid to the saint-composer, to

the Guru Pithamaha by Viswanatha Iyer, the latter is a socio-cultural move, a progressive trend to tend the talent, promote classical music and extend tender care to indigent musicians. The Maharajapuram Viswanatha Iyer Trust has encouraged many a talent on the concert circuit, given a platform to low-profile artistes and promoted schemes for preserving rare repertoire.

SHANMUKHA particularly remembers with gratitude the opportunity afforded by the Trust to the students of the Shanmukhananda Sangeetha Vidyalaya to present Dikshitar's Navavarana Kritis and Syama Sastri's Swarajatis in a special session at Madras and for the institution of a special prize for rendering Alapana at the Sabha's Annual music competition.

In a life that had otherwise been dedicated to classical music, a discordant note was struck when Santhanam ventured to render classical music to cine orchestral accompaniment! "Is he commercialising classical music?" "Are not the innumerable cassettes he released enough to popularise Karnatak music?" — are some of the questions that would remain unanswered.

His fans are legion. His disciples, led by his sons Ramachandran and Srinivasan, are quite many. Though the void left by the loss is difficult to be filled, the chelas should see to it that the legacy of the house of Maharajapuram does not lapse into a limbo.

Sulochana Rajendran

The Stately Vilambam

Many a composition of great philosophical import goes as a 'filler' in today's concert scheme, its heart-filling evocation thrown to winds — out of oversight or crass indifference or as may be plausible for want of the understanding of sahitya! May be its built-in lilt too is a contributory factor towards accelerating its pace of rendition. Thus quite a number of Vilambakala kritis have fallen into the Madhyama kala trap and one should not be surprised if this 'anomaly' should become the 'authentic' in the future!

Following are a few cases of compositions fallen into such a trap :

The most popular Tyagaraja Kriti *Samajavaragamana* (Hindolom). It has been a 'quickie', rendered mainly as a plank for darting pulsating Swaraprastharas. Eversince its figuring in the film *Sankarabharanam* its 'saleability' in concerts has increased. But how many know that the song is best rendered in Vilambakala? When M. D. Ramana- than used to sing in slow tempo audience attributed it to his typical style. But here is a connoisseur, V. Krishna- murthi of Bangalore, who speaks of the song he heard from Kancheepuram Naina Pillai, the titan of 'full-bench concert', in the Vilamba kala :

To hear Naina Pillai sing *Samaja Vara Gaema* is to bring the slow, majestic and graceful gait of a caprisoned elephant right before your eyes. It was slow tempo with the syllable "Sa" drawn in a long curve in a stately fashion. I have not heard it sung in such a majestic and slow tempo.

Not long ago, Sangeetha Kalanidhi D. K. Pattammal rendered Muthuswami Dikshitar's *Ramachandram Bhavayami* (Vasanta), similarly in a poised Vilambakala. Those of our generation who have heard it only as a fast piece and

that too as a swara-launchpad were surprised at the beauty such slow rendition unfolded, on the melodic plane as well as in sahitya bhava. That the 'bliss' that Vasanta evoked in this pace more than compensated for the loss of exciting thrill the same mode had when geared on to a top speed. What a way to gracefully gyrate the gamaka, one wondered.

The same could be said of *Anandamrita Karshini* (Amritavarshini). The downpour that resulted when Dikshitar sang *Varshaya Varshaya Varshaya*, as the legend goes, need not have been at a commanding tone. The composers are known for their humility and especially when invoking the lord's blessings or compassion the tonal imploration would automatically assume slower pace, the elongation of note-patterns, meditative pauses (the Karvais, musically speaking). But in today's jet speed rendition that it is subjected to, one wonders, if we are not experimenting rains on turning the tap!

Seshachala Nayakam Bhajami (Varali), for that matter — how many render it in the Vilamba kala from which both Raga and Sahitya bhavas effulge most naturally? If Ariyakudi Bani is to be quoted as authentic the Dikshitar kriti is treated in Madhyamakala. But in the T. L. Venkatarama Iyer *Paataanthara* which has greater authentic aura, the song moves in suave Vilambam. Certainly one can feel the difference, rendering oneself bothways.

In this category fall such kritis of Tyagaraja like "*Evarikai Avatharamethithivo*" (Devamanohari), "*Muripemu*" (Mukhari), "*Endundi Vedalitivo*" (Darbar) *Evarimata Vinnavo* (Kambhoji), *Karunajoodavamma* (Todi) etc.

Dikshitar Kritis : How to Render Them

By

SANDHYAVANDANAM SRINIVASA RAO

Bhava, Raga and Tala form the three elements of music. Although all the three great composers (the Trimurtis) have done justice to these elements, we may yet say that Bhava shines prominently in Tyagaraja, Raga in Dikshitar and Tala in Syama Sastri. In handling these, each has a distinct style of his own and has given a wholly individual stamp to his creations. Students of music have therefore a special duty in learning the compositions of these three masters, namely, to keep the original style and accent of each one of these composers. The individual excellences of one should not be mixed up with those of another and thus allow the individualities of each to be lost.

GAMAKA-ORIENTED

Tyagaraja's method of ornamentation is based on Alankaras or musical sancharas called Sangatis, in the main. But the ornamentation of Dikshitar is wholly or essentially based on Gamaka. Sangatis are few and perhaps the fewer the better and none, the most sublime. The Kritis are mostly in Vilamba Kala. If these two aspects are ignored and the Kritis are ornamented with Sancharas and Sangatis — every musician adding his own kalpana sangatis according to his gifts and voice facility — and the kritis are rendered in Madhyama kala — what we get in the result is a Kriti where only the Sahitya is preserved and music is changed, and other than the identifiable "Guruguha Mudra", no other serene and sublime elements of the grand musical concepts of Dikshitar would be left.

By this process of so-called polishing (*Azhagu paduttaradu*), when the kriti passes through three musicians, the entire essence of the great master would have all evaporated. Dikshitar's kritis must be rendered in Vilamba Kala, without the usual Madhyama Kala Sangatis obtaining in the vivacious kritis of Tyagaraja. Otherwise the great masterpieces of Dikshitar like *Sri Rajagopala* (Saveri), *Akshayalinga vibho* (Sankarabharana), *Balagopala* (Bhairavi) and others will cease to inspire Rasikas when they are treated to the 'Tyagarajaised' versions of Dikshitar kritis. All this is done in the name of 'Sabha Ranjakatva'. Students of music must be warned of this regrettable trend. Every Avarta has to be learnt slowly and carefully, preserving the peculiar Gamakas. This done, the student of music gets the real culture that Dikshitar kritis can give. If you have learnt even three kritis of Dikshitar in Todi or Anandabhairavi from a Guru, still the fourth kriti must also be learnt from a Guru.

Every kriti of Dikshitar, every Khandika, has some fresh gamaka and so to get the full benefit of the great master's grand creations, each and every kriti must be learnt by Karna-parampara; or at least by listening to such a version. This point can be easier sung and illustrated. The Sanchara SGGM in Anandabhairavi occurs with a wholly individual excellence in Dikshitar Kritis; and the same phrase in a different manner in different kritis. In Todi, svaras in some sancharas are rendered pure without Gamaka (as in *Subrahmany*

mam rakshatu) and also with rich Gamakas in other Sancharas. This will enable a keen student of music to grasp the subtle aspect of Gamaka-Pramana where the grace is not overdone or under-emphasised. Let us examine this in some detail.

OVERPOWERING GRANDEUR

Raga-Pradhana Sangeetam is our ideal. After the great Padas of Kshetrajna, it is in the kritis of Dikshitar that we get the overpowering grandeur of Raga. The Ragasvaroopas come out best in Vilamba kala, where every svara is ornamented (*Svaravarnavibhooshitam*) with a richness in the Kalpana of Gamaka, as also of Sancharas. The Sastras lay down that the Raga alapana must be done in all the three octaves (3 sthais) and in all the three degrees of speed, *vilamba*, *madhya* and *druta*. Subtler details of *Amsa*, *nyasa*, *graha* and *Kampita* and *a-kampita* svaras must be emphasised duly. Peculiar Prayogas (*pakads*) must be there in their appropriate setting. One other compelling aspect in the Raga-treatment is the keener and more deliberate application of the principle of *Vadi-Samvadi*. The raga must be more than the mere Arohana and Avarohana, which affords barely the skeleton. The principle of *Vadi-samvadi* is a must for every student of Hindusthani system and the principle of Arohana and Avarohana is relegated if not even ignored, unlike in South India where, in post-Tyagaraja period, the principle of Arohana and Avarohana has assumed an undue and overriding importance that musicians do not hesitate to tamper with the svaroopas of Ragas and rectify kritis to suit the formula.

Prasiddha ragas like Kalyani, Bhairavi and Sankarabharana have several

kritis, each a *prabandha* in construction and yet so distinct from the other kriti in the same Raga. Take, for instance, the Kritis in Todi — *Maha Ganapati*, *Kamalambike*, *Dakshayani*, *Subrahmanyamam* etc. In lesser known Ragas also we have brilliant compositions in Ragas like Poorvi, Gowri, Salanga Nata, Navaroz, Kuranji, Ghanta and several others. It is almost impossible to construct the form of the melodies by examining the Lakshanas alone; so these Kritis are our sole guide. A keen student must learn them.

Also, every kriti is an illustration of Raga Alapana Paddhati; the Pallavi being a model for *Akshiptika*. Anupallavi for *Raga vardhani* and Charana for *Raga prastara*, step by step. (*Kamalambikayai* in Kambhoji or *Bala Gopala* in Bhairavi). The Madhyama kala khandikas in the end are a brilliant summing up, being the quintessence of Raga, almost like '*Chikkani palu meegada*'. We have good models for *Raga sankshepa* as well as *Raga vistara* with good Prayogas and not just the usual routine, mechanical Sancharas like DNS, PDNS, SNPDNS, DNSRSNDPMPDNS etc. As pointed out earlier the student gets a good and clear grasp of the extent of oscillation and other graces, a grasp of Gamaka pramana (*Gamakattin alavu*).

VOICE CULTURING

The Kritis demand an extraordinary control of our voice (*gala-suddhi*), purity of tone, sruti suddha to a greater extent because of Vilamba Kala and a compelling capacity to render with ease Prayogas in two and a half octaves. In kritis like *Vallabha Nayakasya* (Begada) and *Dakshayani* (Todi), even Tara Dhairvatam is touched. It compels breath control. In short, it compulsorily inculcates all the essential aspects of the Raga, the grammar and the idioms alike.

They are remarkable, inspiring and ever-guiding Lakshyas. In the Kritis in Anandabhairavi, Antara Gandhara is not used. In Sri, in Kritis like *Sri Kamalambike* and *Sri Varalakshmi*, PDNP is used but avoided in *Sri Muladhara*. In Ragas like Atana and Begada, the Prayogas are a daring venture. Only such a discerning approach gives us Svaroopas Gnana of the Ragas.

"NADA SUKSHMA"

Traditionists hold that the Vina Pad-dhati is the best. Every student must know Vina. But those who make an intimate study of Dikshitar Kritis will automatically imbibe the subtle nuances of the divine instrument, *Nada sukshmam*. It gives the student the real voice culture and control needed to render Tanam with Gamaka pushti. The Madhyama kala khandikas are an excellent guide for Tana phrasing. Raga alapana, Tanam and even Pallavi can be slowly acquired if the student makes a well-guided judicious start with the Pallavi of the famous Navavarana Kriti — *Kamalambam bhaja re Re manasa*, (Kalyani).

Not only Raga, but Tala also must be mastered. The Vilamba kala will ensure good *Kala pramana*. The Kritis give *Khandikas* in Vilamba, Madhya and Dhurita gatis, in all the three Kalas. We have kritis in Khandajati Ata Tala; Vilamba Trisra Triputa (the only other Lakshya being the famous Padams of Kshetrajna) and Vilamba Rupaka Talam. No Kriti of the other composers is available in the Vilamba Rupaka Tala which resembles the Chow Tal of Hindusthani Dhrupads. We have Kritis in all the Sapta Talas besides the most popular Adi, Triputa, Jhampa and Rupaka. The occurrence of Yati and Prasa are like light and shade. Where the Raga is preponderant Tala is duly and properly subdued; but in Madhyama Kala Khan-

dikas the words are like '*Kavacham*' for the Tala, bringing out the Tala svaroopas with its emphasised points, as in the last lines of *Chandram Bhaja* — *Sasankam Gishpati sapanugraha patram* etc. We have Gopuchcha and Srotovaha Yatis as in *Tyagaraja Yoga Vaibhavam* (Anandabhairavi). In Kritis like *Rangapuravihara* (Brindavana Saranga) and *Santana Ramaswaminam* — we have parallels for verse paragraphs, where the repeating units start from the middle of the Tala. The Chittasvaras with Mridangam syllables as in *Ananda Natana Prakasam* (Kedara) and *Sri Mahaganapati* (Gowla) are exquisite for their Laya, '*Laya-sogasu*'.

INSPIRING MODELS

For students of Instrumental music, may be Vina, Violin, Flute or Nagaswaram, a detailed and correct rendering of the Kritis would ensure a thorough mastery of the instrumental technique. For doing Niraval, there are two types of Sahityas — like the Anupallavi of *Bala Gopala* — *Nila nirada sarira Dhira tara* — demanding *Manodharma* in Vilamba Kala which is a real measure of one's depth of knowledge; and also the other wordy lines as in the Charanam *Drona Karna* etc. This demands a peculiar alertness to do Niraval, unless one is acquainted with Tana Marga not much success would be forthcoming. Thus for all the important aspects of *Manodharma*, namely Raga Alapana, Niraval, Svaravistara (to a limited extent) and Pallavi, the Kritis of Dikshitar hold out inspiring examples.

For students with a thirst for research, there is ample scope. A great classic must bear the discernible influences of the great composers of earlier centuries, must show an awareness of contemporary trends and must indicate a perception of the future shape and thus must inspire later composers. In Dikshi-

tar only, the reflections of the musical wealth of Purandaradasa are evident; his Kritis in Suladi Sapta Talas and the rare and archaic Prayogas obtaining in Dikshitar's Raga renderings are echoes of the Nada Kavi Purandaradasa. It is only in Dikshitar's Sishya parampara that at least a few Suladis with their original music are preserved and published (*Sampradaya Pradarsini*). His kritis remind one of the grand portrayal of Ragas in Vilamba Kala as contained in the Padas of Kshetrajna. He was a great exponent and follower of Venkata-makhi for whose seventytwo Melakartas, there are kritis only by Dikshitar. Dikshitar also took from simple folk melodies and with his dexterous touch breathed Raga-Rasa into them and gave us elaborate classics like *Sri Bhargavi* in Mangalakaisiki (*Padaka-ul pattu*) *Hastivadanaya* (Navaraj) — (*Unjal pattu*) and *Ramachandrena* (Manji).

ADAPTATIONS

There were Maratha singers giving out Abhangs of Tukaram and other Maratha saints in Tanjore. We have Samashti Charana Kritis on those patterns. He heard Western music in the Governor's Band and composed songs in simple Western tunes and he rightly stopped there, for further incorporation of phrases based on Harmony would destroy the Raga which is the soul of our music. This contact with Western music enabled him to inspire his brother Balaswami Dikshitar and his illustrious disciple Vadivelu Pillai to adopt and adapt Violin into Karnatak music. It has come to stay in South India and only recently it is being adopted in Hindusthani Paddhati. His father Ramaswami Dikshitar gave a system for Nagaswaram playing in temples and invented Hamsadhvani which, in the hands of his son, produced the oft sung Kriti, *Vatapiganapatim*.

He showed the right way for enlightened eclecticism. He learnt Hindusthani music at Banaras for quite a few years. So he composed a few Kritis in

the Hindusthani Dhrupad style in Ragas like Yaman, Dwijavanti, Hamir and Brindavan Saranga. We have also compositions like *Kamalambam Bhaja re* where the common denominators, so to say, of both the systems are judiciously utilised to serve as a model for adopting the excellences of Hindusthani Sangita Paddhati without offending Karnataka *bani* — the peculiar Raga form of Kalyani — with its Dhvani-visesha is portrayed — here Vilambakala, pronounced *Jaru* (meend) and Vadi-Samvadi combinations abound. We have also the pure Kalyani in *Bhaja re*. In Kritis like *Sriguruguha taraya* (Devakriya) — now known as Suddha Saveri — we get a few lines of Durga — DMRS — a beauty in contrast almost like the fine *Vinave namanavini vini nannubrovu* of *Janani ninnuvina* of Subbaraya Sastri smacking of Bagesri. He inspired succeeding musicians like Subbarama Dikshitar, Patnam Subrahmanya Iyer (*Ni padamule*), Ramnad Srinivasa Iyengar (*Sri Venkatesam* and *Sri Raghukula* in Todi and Huseni respectively) and Vasudevacharya.

A word for his Bhava; his was essentially Raga Bhava. His Sahitya was scholarly and ornate. One could see the *Padajalam* of Adi Sankaracharya, Kalidasa and the judicious use of Mantra Sastra, Advaita Vedanta, Dhyana slokas and Jyotisha Sastra. The Sahitya is remarkable for the skilful use of the long and short syllables, the beauty of *Samyuktakshara* and above all a beauty of sounds engendered by the divine Deva Bhasha where one could get sounds almost reminiscent of Veena Vadana. Dikshitar had a deep knowledge of the language he chose for his composition (Sanskrit).

In Dikshitar we get reflective music. One is lost in his sound poetry; one gets glimpses of all Gods and Goddesses.

— Courtesy : *Souvenir* of The Music Academy, Madras.

Compositions of Ettayapuram Rulers II ★

By

Dr. GOWRI KUPPUSWAMY & Dr. M. HARIHARAN

It is of equal importance that one can perceive the influence of Tyagaraja also on Kumara Ettendra, though perhaps to a lesser extent. In his *Karunananda Chature* (Nilambari), Kumara Ettendra describes the brilliance of Devi's Tilaka with the phrase *Arunakanti Sadrusa Tilaka Yoge* and this reminds one of Tyagaraja's reference to Tripurasundari with her forehead bedecked with Tilaka depicted in *Tilakan-gita Phale* in his Tiruvottiyur Pancharatnam, *Sundari Nannindarilo* (Begada). Again, Kumara Ettendra has used the word *Bhagineya* meaning nephew in three of his compositions — the Vinayaka kriti *Shadadhara Tatva Vinayaka* in the phrase *Sarangapanihita Bhagineya* as well as two Kartikeya kritis, the Brindavani one *Kamalasanadi* in the phrase *Bhogisavitha Bhagineya* and the Atana kriti *Sarasadala Netra* in the phrase *Sarangavarada Chatura Bhagineya* — to refer to Vinayaka and Kartikeya as the nephews of Narayana. It is noteworthy that the word *Bhagineya* has not been used by Dikshitar in any of his kritis on Ganapathi or Subramanya but Tyagaraja has used it in the same context in one of his few Subramanya kritis, the Supradeepa piece *Varasikhi Vahana* in the phrase *Sri Raghuveera Bhagineya*.

MULTI-MUDRAS

The Ettayapuram rulers have followed Dikshitar in the use of diverse types of Mudras in their compositions. Reference has already been made to the use

of Kartikeya and other epithets of Subramanya as Devata Mudra as also the use of the word Karuna as Rasa Mudra in the Mukhari kriti *Karunasara Madhuraprasada*. In this kriti Kumara Ettendra has also indirectly employed Dikshitar's own Paryaya Mudra *Guruguha* by means of two phrases *Guha Manava* and *Guru Siva*, occurring in sequence respectively at the end of the Pallavi and the beginning of the Anupallavi. In the Bhairavi kriti *Paramananda Sara*, the Raga Mudra occurs directly in the phrase *Bhairavi Mridu Mukambuja*, while in the Nata kriti *Iha Para Sadana*, the Raga Mudra has been introduced indirectly through the phrase *Natakadi Vidya*. Kshetra Mudras referring to Kazhugumalai occur as *Grudhra Sikhari Vasa* in Kumara Ettendra's *Karunasara Madhuraprasada* (Mukhari) and as *Kanka Sikhari Vasa* in *Sivananda Rajayoga* (Suruti).

As for the Tamil pieces, the Kshetra Mudra is *Kazhukachala* in the songs composed by Venkatesvara Eddappa I and *Kazhugumamalai* in the song *Muruga Tharugilaya* composed by Venkatesvara Eddappa III. In Kumara Ettendra's *Gajavadana* (Todi) the Kshetra Mudra is *Vasuthathapura* referring to Ettayapuram. Here *Vasu* stands for eight and *Thatha* stands for deity or *Aiyana* and so *Vasuthathapura* means Ettayapuram. This reminds one of the term *Garthatheera* to denote Kuzhikkarai in Dikshitar's Chaturdasa Ragamalika, *Sri Viswanatham*.

*The first part of the article appeared in the April, 1992 issue of SHANMUKHA.

Kumara Ettendra has emulated Dikshitar in the indepth treatment of Yoga and related aspects in his compositions. His Sri Raga kriti describes Vinayaka on the basis of Tantric Upasana and the first portion of its Pallavi implies that Vinayaka represents the basic truth of the six Chakras, *Muladharam*, *Swadhishtanam*, etc. The phrase *Anantha Kundali Bhushana Bhushita* in this kriti implies that Vinayaka is himself Kundalini Sakthi which he wears as an ornament. The Nilambari piece *Karunananda Chature* refers to Devi as *Sahasradala Kamala Vasitha* or the Goddess of Sri Vidya residing in the thousand-petalled lotus. In *Paramananda Sara* (Bhairavi), Lord Siva is described as *Pranava Hrimkara Sammelana Moha* or the one pleased by or revelling in *Pranava* and *Hrimkara*, the esoteric seed syllables of Siva and Devi. The Kartikeya kritis in *Suruti* and *Sankarabharanam*, *Sivananda Rajayoga Prakasa* and *Ashtanga Yoga Prabhava* respectively are also full of Yogic concepts. In the former, the phrase *Pranava Hrimkara* is repeated four times as if to emphasize that Kartikeya is the very essence of these seed Mantras. In this kriti he has been described as *Navadhikara Saiva Rahasya Gupta Hamsa* or one aware of the nine types of Yoga expounding Siva Tatva. In the latter, kriti he is described as one who possesses the prowess of the *Sadhana* of the eight steps of Yoga — *Yama*, *Niyama* etc. In this context the phrase *Guru Siva* occurring in *Karunayasa Madhuraprasada* (Mukhari) is highly significant referring as it does to the episode of Kartikeya acting as Siva's preceptor in explaining the intricacies of high philosophy and thereby becoming the Sivaguru. At Swamimalai he is worshipped as Swaminatha, the special manifestation of the Lord in which he expounded the mysticism of Pranava.

Like Muthuswami Dikshitar's kritis, Kumara Ettendra's compositions are also replete with references to diverse types of anecdotes. To cite a few examples, the term *Virabahu Mukya Bhakta Jana Varada* or one who bestows boons on Bhakthas occurring in *Sarasadala Netra* (Atana) would appear to allude to the anecdote concerning Kartikeya's granting the Pasupathastra to Virabahu for the purpose of fighting with Tarakasura.¹ The phrase *Viramahendrapura Surakula Samhara* refers to Kartikeya's killing Sura Padma in battle whereupon the demon's body split into two halves, one becoming a cock and another a peacock and Skanda used the cock as the symbol of his flag and the peacock as his vehicle. The term *Ashtamurthisvara* in *Ashtanga Yoga Prabhava* (Sankarabharanam) presumably refers to Virashtaka, the terrible red-eyed child brought up by foster mothers according to the anecdote related in the *Aranya Parva* of Mahabharata.² This Virashtaka or Heroic Eight seems to be a representation of the Vedic Sun God, Rudra, having eight names and eight forms from which the Puranic name Ashtamurthy is derived.

The phrase *Kumkumavarna* or red coloured used to describe the Lord in the Nata kriti *Iha Para Sadana* tallies with the reference to Murugan as *Cey(y)ori* or *Cevvel*, the Radiant Red God in ancient Tamil works of the Sangam age. It is noteworthy that in the same kriti this deity is also described as *Natya Gana Moha Ranjanath* or one pleased by dance and music. It has been reported in the ancient Tamil literature that Kaveripatnam witnessed year after year numerous festivals in honour of Murugan when women danced to the accompaniment of the flute, harp and drum.

Five among Kumara Ettendra's compositions — *Iha Para Sadhana* (Nata), *Nityananda Kartikeye* (Asaveri), *Karunanda Chature* (Nilambari), *Kamalasanadi* (Brindavani) and *Karunayasa Lahari* (Yadukulakambodhi) — have Madhyamakala Sahitya in the later portions of the Anupallavi and the Charana and in this respect resemble Dikshitar's compositions. At the end of the Charana, *Paramananda Sara* (Bhairavi) features Solkattu svaras with the later part set in Durithakala.

Kumara Ettendra has striven for melodic balance among the various segments of his compositions. There is Shadja Panchama bhava between the commencing svaras of the Pallavi and Anupallavi in the Bhairavi kriti, *Paramananda Sara Prabhava*. Again, interestingly, the Jeeva and Nyasa svaras of Brindavani being Rishaba and Nishada, the commencing svara of the Pallavi in the kriti *Kamalasanadi* is Nishada while that of the Anupallavi and the Charanam is Rishaba.

RHETORICAL BEAUTIES

The compositions of the Ettayapuram rulers are also full of prosodical and rhetorical beauties of diverse kinds. In particular, the kritis in Sri Raga, Sankarabharanam and the Tamil piece *Va Va Va Nee Valli Manala*, are replete with

Prasa Yati, whereas those in *Nata*, *Asaveri*, *Saveri*, and *Suruti* are full of Anuprasa. To cite a few examples of Dvithiyaksharaprasa — the phrases *Nitya* and *Satya* in the Pallavi and Anupallavi of *Nityananda Kartikeya* (Asaveri), *Ashta* and *Sishta* in the Pallavi and Anupallavi of kriti *Ashtanga Yoga* (Sankarabharanam); and *Paramananda* and *Paramatatva* in the Anupallavi of the *Karunayasa Lahari* (Yadukulakambodi). Instances of Anthyaprasa could be found in *Chitthe*, *Nritthe* in the Anupallavi of the *Nityananda Kartikeya* (Asaveri), *Vakhyena* and *Sivena* in the Anupallavi of *Karunayasa Lahari* (Yadukulakambodi) and *Gathro*, *Pathro* in the Charanam of *Kamalasanadi* (Brindavani). Yamakam occurs in the phrases *Sahasra Nama* and *Sahasrara Kamala* in the Anupallavi of *Iha Para Sadhana* (Nata) and in *Pranava Hrimkara* repeated four times in the Charana of the *Suruti* kriti *Sivananda Rajayoga*. An example of Antharukthi is the phrase *Un Thiruppada Sevai* in the Tamil piece *Muruga Tharugilaya*.

Svarakshara beauties of both the *Sudha* and *Suchita* varieties abound in Kumara Ettendra's compositions. One can perceive in them svarakshara with respect to all the seven svaras — Sa, Ri, Ga, Ma, Pa, Da and Ni. A few examples are :

Sarasadalanethra — Atana — Adi			
1)	S s n r s d d Sa ra sa dala P, m P N S Vi ra ba hu	Pallavi Anupallavi	P D N P Bha kta ja Charana
	2)	<i>Kamalasanadi</i> — Brindavani — Adi	
	P D Pa da I	Pallavi	N P m r m R S Ga thro Charana
	S s n p Sa kshath	Anupallavi	

3) Karunayasa Madhuraprasada — Mukhari — Adi

S N D P Pallavi
Sa da

D p d s Anupallavi
Na . . . tha

G P m g r s Pallavi
Ga ja . . vada

P D p d n d p m Charana
Bha no

N S N d Pallavi P N m p Charana
Si va nanda Pra na va hrin

6) Karunarasalahari — Yadukulakambhoji — Adi
P M P p D Anupallavi
Pa ra pa nan

S S n p d d Madhyamakala sahithya
Sa ra si ru ha

4) Gajavadana — Todi — Adi

5) Sivananda — Suruti — Adi

Finally, a very prominent decorative appendage in the compositions of the Ettayapuram rulers is Chittasvaram. All of them have Chittasvaras with the exception, apart from the Telugu Padam *Enduku*, of the kritis in Asaveri and Bhairavi — *Nityananda Kartikeya* and *Paramananda Sara*. But, as already pointed out, the latter features instead, Solakatusvaram. The Todi kriti *Gajavadana Sammodita*, in particular, contains Chittasvaras of exceeding melodic beauty, all the four avarthas of which begin in Gandhara and it is reported that this Chittasvara is the contribution of Kumara Ettendra's Guru, Baluswami Dikshitar. In the kriti *Karunananda Chature* (Nilambari), Shadja is the commencing svara throughout for the Chittasvara and also the Pallavi, Anupallavi and Charana. Srotovaha Yati adorns the Chittasvara of the Sankarabharam kriti *Ashtanga Yoga*, in the sequences P m g r s, D p m g r s and S n d p m g r s.

Laya variation predominates the Tamil piece *Muruga Tharugilaya*. The last four Avarthas of the Chittasvaram are in Madhyamakala in which there is a Chatusra-Tisra combination. In 13, out of these 15 kritis, the Chittasvaram occurs only after Charanam, the only two exceptions being the Yadukulakambodi kriti, and the Tamil piece. In both these compositions, there is Chittavaram also after Anupallavi under the name Mukthayisvaram. The Yadukulakambodi kriti contains in addition to the Pallavi and Anupallavi, Mukthayisvara, 4 Charanas and finally 4 Avarthas of Chittasvara. At the commencement of the Mukthayisvara, the dhatu portion of the first line is repeated for 3 successive Avarthas after which the 4th Avartha svara is sung to take up the Pallavi. As for Charana, the sahitya followed by Chittasvara is sung in the case of the first three Charanas and then only the sahitya of the fourth Charana after which 4 Avarthas of Chittasvara are sung to complete the song.

Likewise, the Tamil Mukhari piece *Sivagurunathanai* contains, in addition to the Pallavi and Anupallavi, Mukthayisvara, 3 Charanas and 4 Avarthas of Chittasvara. One should sing the first Avartha sahitya of the first Charana — *Nitya Sangitha Lolanai* — with this first Avartha Sahitya being repeated after each Chittasvara. Then one proceeds to the remaining 3 Avarthas of this Charana followed by the 2nd and 3rd Charanas and then one repeats the Mukthayisvara sung at the end of the Anupallavi to take up the Pallavi.

The intertwining between the Sahitya and the Chittasvara in a few cases has given rise to a musical form which would appear to be a combination of the Varna and the Kriti. The Ettayapu-

ram composers have blazed a new trail in innovating novel genre of musical compositions which are replete with many features of melodic and structural excellence and deserve for greater currency at the hands of musicians and music lovers.

1. Skanda Purana, "Sambhava Khanda." Ch. 46, 226.
2. Narayana Iyengar, *Essays in Indo-Aryan Mythology*, 54, 1901.
3. Kamal V. Zvelebil, *Tiru Murugan*, 7, International Institute of Tamil Studies, Madras.
4. Bhattacharya, *The Cultural Heritage of India*, 509, Ramakrishna Mission, Calcutta, 1956.

(Concluded)

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A Rare Copper Plate Inscription

By

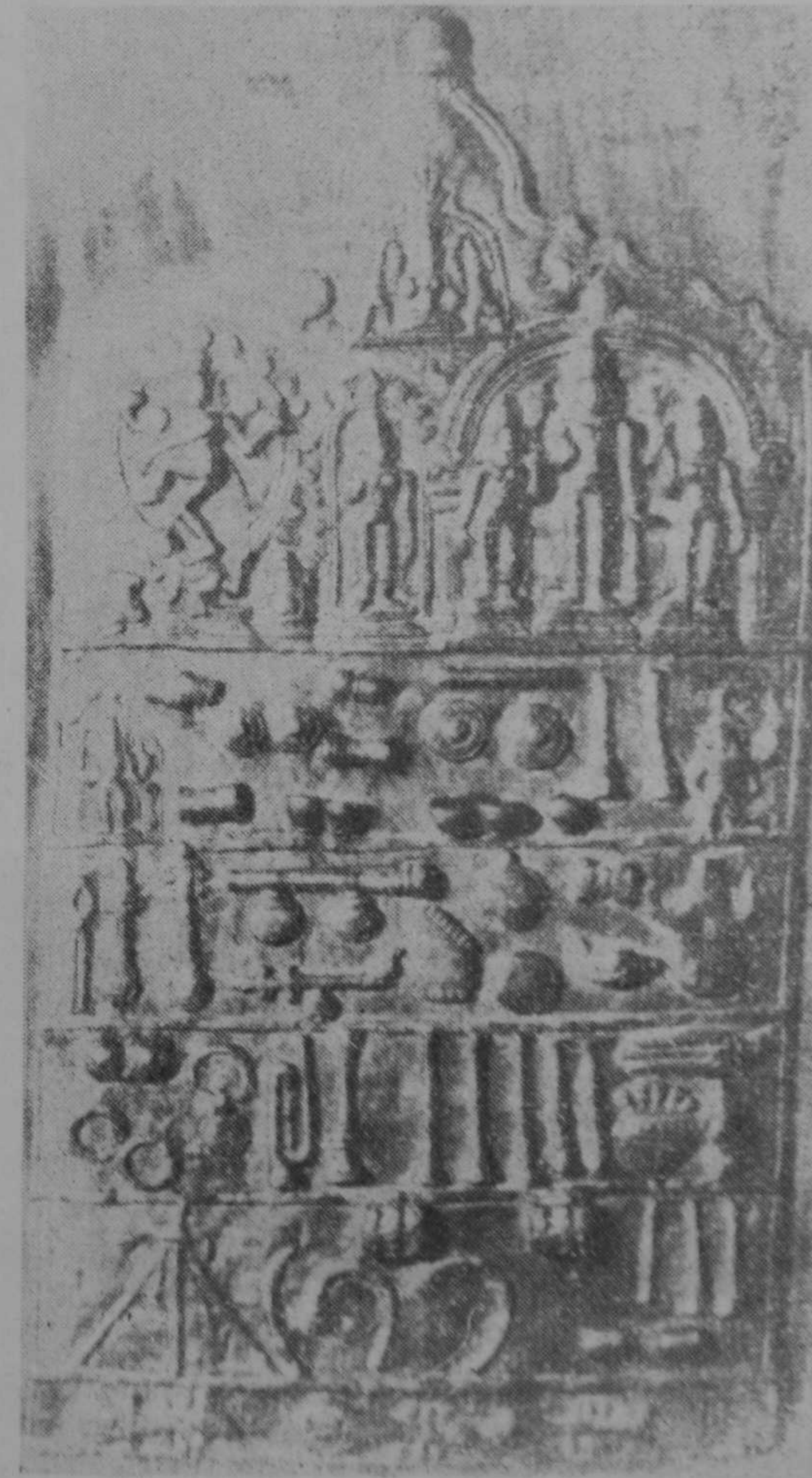
L. ANNAPOORNA

The Contribution of the Marathas to the development of Karnatak Music has never been underestimated. The title 'Abhinava

1734. The language of this inscription is Tamil and the actual copper plate measures 35.32 by 18.8 cms. This rectangular shaped

bhoja' that the great musician, musicologist and composer King Shahaji earned, reveal the unequivocal calibre and his interest for music of the South. Another landmark is the magnum opus *Sangita Saramritha* of his brother Tulaja Maharaja equally important where the several copper plate inscriptions of the Maratha rulers are concerned.

Recently the Department of Epigraphy of Tamil University came across a rare copper plate inscription which bears testimony to the high degree of technique and the science of music that the Marathas had developed. This copper plate was



(Front side of copper plate)

(vertical) copper plate has both the sides inscribed. On one side of the copper plate are engraved figures of Gods and Goddesses and instruments and on the other 'grants' the king made. On the front side images of Goddess Gajalakshmi flanked by Surya and Chandra and followed by Nandhi, Nataraja, Ganesa, Sivakami, Bhudevi-Sridevi and Sarangapani are inscribed.

On both the ends of the second row, are images of Nandhi, Peruma and Anjaneya. In the centre of the 2nd row and on the 3rd, 4th, 5th & 6th rows, more than 40 musi-

placed with the authorities of Nageswara-swamy Temple at Kumbakonam belonging to the period of Tukkoji Maharaja and dated

cal instruments of the period beautifully inscribed could be found. The famous Tamil saint, Tirunavukkarasu, has praised the Na-

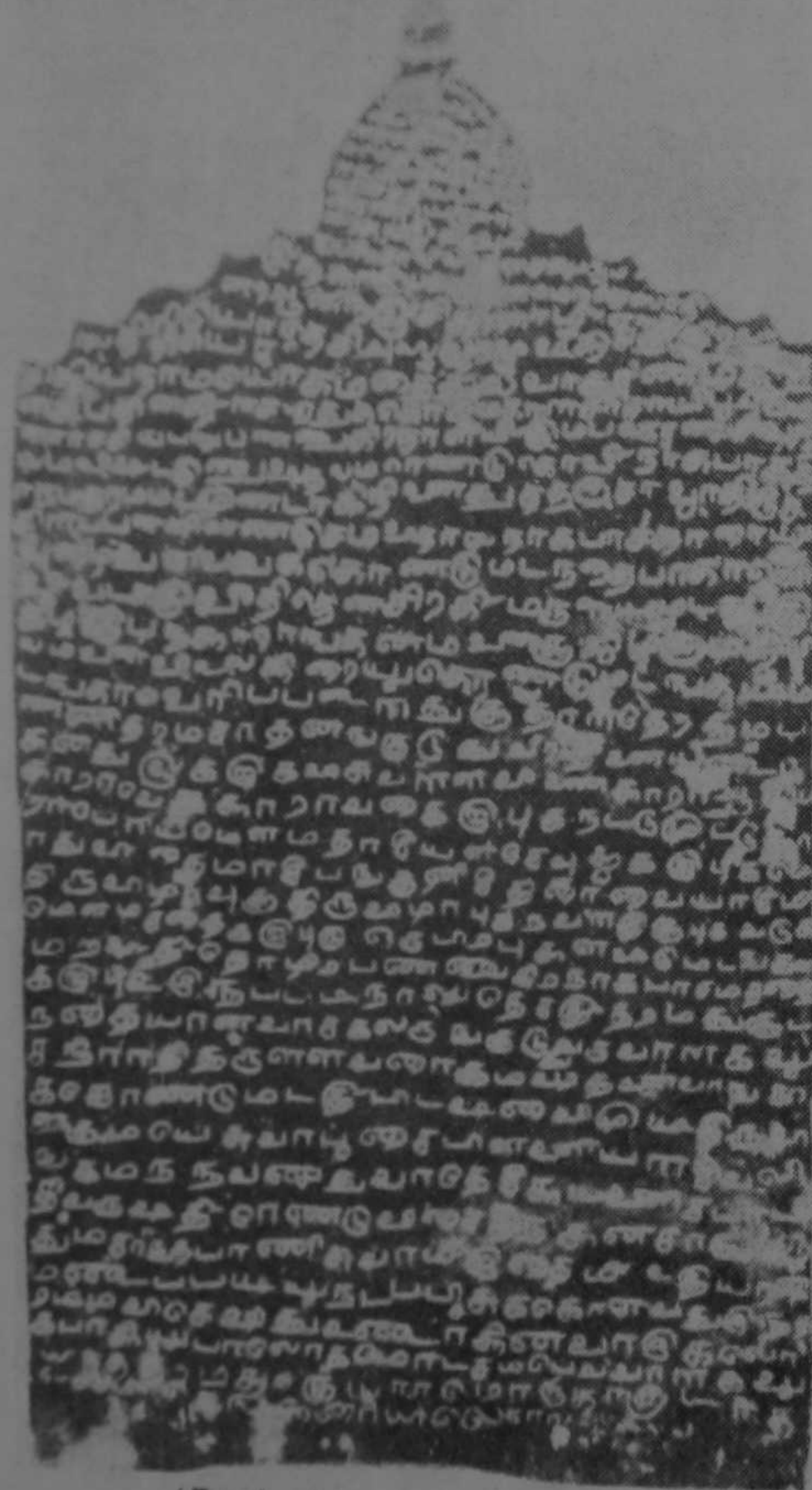
geswaraswamy temple in Tevaram hymns. The ancient name for this temple was "Kudanthai kezl kottam". Incidentally, this inscription mentions the name of the temple as 'Madanthai Bhagarkoil'.

The inscription has a prominent Nataraja figure denoting the significance of the dancing Lord.

This inscription gives information about King Tukkoji ordering construction of Mutts at the Nageswaraswamy Temple and granting them as gifts to one Kaveri Pandaram. Following are other gifts mentioned in this inscription :-

1. For singers, vainikas, comedians, and dramatists. — 1 Kasu.
2. Nattuvanars, artists of the Periyamelam, devadasis and their sevakas — 1 Kasu.

It is noted that the first 43 lines were inscribed during the time of Tukkoji and the rest were recent additions.



(Back side of copper plate)

1. Subhamasthu
2. Sriman mahama
3. Udaleswaran
4. Rajathi raja raja pa
5. rameswarana si
6. rengarayar prith
7. vi rajya bharam pa
8. nni arula ni

9. nrayyan kalivarusham 48
10. 26 sali vahana sadaptham
11. Varushan 1658 than Merchella ni
12. nra Anantha varushan chithirai mi 72 sukra va
13. ram thriyodasi Hastha nakshatram
14. Sithya nama yogam thithula vaharanam kudi
15. na subathinaththil Rajasri Tukkoji Maharaja Saybu Avarga

16. Zl rajyabharam Pannukira Nalayil Kumbakonam Sivastha

17. lam Vishnusthalam rendu kovil nagapasatha

18. lam dharma madam unddakkanninaithu Tanjavur, Tiruchi

19. Chirapath rendu Samastham nagapasatharayum

20. alaithuvaithukkondu madanthi bhagarko

21. vil vadakkuvethi thensiragil marutaya madaththukku

22. kilazku panthakaro rengan maniku kilaku mathi

23. gil manai vilaikirayam kondu madam katti ma

24. dam kaveri pandaraththukku taradatham pa

25. ni dharma sadana ni koduththu Varththanai Unda
26. Kkinather varusham 1 kku kaviswaral Vinaikkarrar Lasya
27. Karar veshakkarar vagai varusham panani nattumuttar kka
28. Karar periya melam dasiyal sevagam 1 kku panam.

40. — — — — — Uthiyana
41. mandappadiyam nadappitchu kolkathu nidadha
42. rmam visesheththu Undakkinavar ihalo
43. ha bhakiyam paraloga moksham peruvagararum
44. inda dharmaththuku yammorthar kudada
45. varhal kangak karayile karam pasuvai

MUSICAL INSTRUMENTS

Following are the instruments found in the inscription :

A pair of Kaithalam, a Mridangam, pair of Baya, a bigger Jalara, a Nedunkuzhal, and 2

pairs of Nadaswaram. On the 3rd row, a Sarangi, a Tambura, a Vichitra Vina, a Vina with a single supportive gourd, a Yazh, a Tamburine, a Shangu, a Uddukkai and Kudamulaz. The fourth row has ring bells several types of Nadaswaram, a bugle, a Panchamukha Vad-yam and a Pungi. The fifth row contains Kombu, Tavail, Rahalam and a pair of Tavail. The final row has three numbers of the popular Hindustani instrument Sarangi.

This is the only copper plate so far discovered inscribing figures of musical instruments. The form and shape of the instruments are highly artistic and excellent. Some of the instruments are that of Hindustani origin which indicates the patronage extended by King Tukkoji to Hindustani music.

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The Art of Dance Among Ancient Tamils *

By
Dr. N. MAHALINGAM

The study of music was an essential part of a liberal education of the ancient Tamils. The science and practice of the fine arts were highly developed amongst them. They excelled in soft melodies which had a gentle and soothing effect. A lullaby put you to sleep. A devotional song made your heart throb. The music of Ravana is said to have melted rocks. Rain resulted when certain Panns were sung. The snake danced for another raga. Such was the power of music. The gamut consisted of seven notes, which were named *Tharam*, *Ulai*, *Kural*, *Ili*, *Thuttham*, and *Kaikilai*. The principal tunes were four in number — *Palai*, *Kurinji*, *Marutham* and *Chevali* — and each tune had many variations.

Dancing was cultivated as a fine art, and Lakshanas were chalked out in detail for the performance of the various kinds of dancing then in vogue. Ancient works, such as, *Tholkappiam*, *Pancha Marabu*, and *Silappadikaram*, contained these Lakshanas. Abhinaya was divided into three subdivisions: (1) to dance to the strict rules of Talam in accordance with the singing of the master; (2) to sing in conjunction with the master; and (3) to employ the head, hands and eyes to suit the ideas contained in the Pann. Of these, the head movements were of 19 varieties, those of the eyes 36, gestures of both the hands 15 and the combination of the single and both the hands 33. Added to these were the varieties of gestures by the body — *Angam*, *Upangam* and *Prathiyangam*.

We find that our ancestors were in the habit of dancing before the sanctum sanctorum and were in raptures by singing sweet songs, by dancing exquisitely with gestures which appealed to the innermost heart. At the same time we must not forget that those who devotedly worshipped God with Bhava, Raga and Tala were great Emperors, and Rishis.

The literature contained not only the Lakshanas, the 'do's, but also 'don'ts' of 14 kinds of gestures. The 9 kinds of taste and the 24 kinds of gestures commonly known in dancing also were mentioned. The master was supposed to be thorough with the Lakshanas, the songs pertaining to the eleven kinds of dancing beginning from *Alliyam* [அல்லியம்] up to *Kodukoti* [கொடுகொட்டி]. He must conduct these dances in such a way that the dancing, singing and Talam might satisfy the rules of *Pindi*, [பிண்டி] *Pinayal* [பிணையல்] *Elirkai* [எழிற்கை] and *Tholirkai* [தொழிற்கை]. He must see that the rules of each of these do not run into one another; he must see that dancing is not sacrificed to the gestures, nor gestures sacrificed to the dancing.

The opposite kinds of dances are *Vasaikoothu* [வசைக்கூத்து] *Vethial* [வேத்தியல்] *Poduvial* (பொதுவியல்) *Varikoothu* [வரிக்கூத்து] *Varichandi* [வரிசாந்திக்கூத்து] *Santi koothu* [சாந்திக்கூத்து] *Vinodakoothu* [விநோதக்கூத்து] *Aryam* [ஆரியம்] *Tamil* [தமிழ்] *Iyalpukoothu* [இயல்புக்கூத்து] and *Desikam* [தேசிகம்].

The pairs of *Santikoothu* [சாந்திக்கூத்து] *Vinodakoothu* [விநோதக்கூத்து] are explained. *Santikoothu* (சாந்திக்கூத்து) dancing by the husband in a meek and mild manner. *Chokam* (சொக்கம்) means pure dancing. It is of 108 different kinds. *Meykoothu* [மெய்க்கூத்து] is of 3 kinds, viz., *Desi* [தேசி] *Vadugu* (வடுகு) *Singalam* [சிங்களம்]. These are called *Meykoothu* [மெய்க்கூத்து] because they are *Meythozhirkoothu* [மெய்த்தொழிற்கூத்து]. As they are connected with *Agachuvai* [அகச்சுவை] they are called *Agamargam* (அகமார்க்கம்).

There are three different kinds of *Agachuvai* (அகச்சுவை) viz., *Raasatham* [இராசதம்] *Thamatham* [தாமதம்] and *Satveekam* (சாத்வீகம்).

Abhinayakoothu (அபிநயக்கூத்து) includes the different kinds of koothu where the gestures are shown in accordance with the ideas conveyed by the song.

Natakakoothu (நாடகக்கூத்து) related to the story of the play.

Vinodakoothu [விநோதக்கூத்து] is of six kinds: *Kuravai* [குரவை] *Kalinadam* (கலிநடம்) *Kudakoothu* [குடக்கூத்து] *Karanam* [கரணம்] *Noku* [நோக்கு] and *Thorpavai* [தோற்பாவை]

Kuravai (குரவை) is a combined dancing by seven, eight or nine persons with love or victory as the theme and with *Kuravai Cheyul* குரவைச்செய்யுள் for song. This shows that *Kuravai* (குரவை) was one of the *angams* (அங்கம்) of *Varikoothu* [வரிக்கூத்து]

Silappadikaram mentions nine kinds of *Chuvai* or taste:

1. *Veera Chuvai* Abinayam
[வீரச்சுவை]
2. *Baya Chuvai* Abinayam
[பயச்சுவை]

3. *Ilipu Chuvai* Abinayam
[இழிப்புச்சுவை]
4. *Arputha Chuvai* Abinayam
[அற்புதச்சுவை]
5. *Inba Chuvai* Abinayam
[இன்பச்சுவை]
6. *Avala Chuvai* Abinayam
[அவலச்சுவை]
7. *Nahai Chuvai* Abinayam
[நகைச்சுவை]
8. *Naduvu Nilai Chuvai* Abinayam
[நடுவுநிலைச்சுவை]
9. *Rudhira Chuvai* Abinayam
[ருத்திரச்சுவை]

The qualifications and characteristics required of dancing masters are detailed in *Silappadikaram*. He must be able to dance the different kinds of Koothus, sing all songs, all Isais, he must know all the rules of sounds indicated by Tamil letters, all Panns, the Talams, the seven kinds of Thookus, and their varieties; he must know the varieties of *Chol-lyalchol* (இயற்சொல்) *Thirichol* [திரிச்சொல்] *Thisaichol* [திசைச்சொல்] and *Vadachol* [வடசொல்]. He must have an overall control at the wings and see that instruments such as *Yazh*, *Kuzhal* and *Mridangam* synchronise with the human voice and none drowns the other. So much for the proficiency among the ancient Tamils.

NATARAJA — THE SUPREME ENERGY

It is said that when Kali Devi, the expert dancer, went round challenging everyone to beat her in the art, Nataraja met her at Chidambaram and quietened her by dancing the *Oordhavathandavam*. The 93 varieties of that particular dance are inscribed in the Eastern wall of the temple.

*Being the keynote address delivered at the 11th Natyakala Conference, Sri Krishna Gana Sabha, Madras in December, 1991.

The icon of Chidambara Nataraja has now become very popular all over the world. Almost every home of the educated all over the world is adorned with an image or picture of Nataraja, and is adored either as a piece of art or worshipped as the symbol of Supreme Divinity (Parameswara). Whatever the individual preference, it evokes in us the purest and noblest of all human sentiments. It teaches us the meaning, and aim of life on earth. The mystic finds in it the fulfilment of all his spiritual aspirations, viz., unity of all experiences in Self-realization. The philosopher finds in it the highest system of philosophy, that is Advaita Vedanta. The artist finds in the image of Nataraja the perfection of artistic beauty and elegance. The physical scientists learn from it the eternal Law governing the physical universe.

Dr. Fritjof Capra, an eminent scientist of Europe, (born and educated in Austria), who has been conducting research in theoretical high-energy physics at various University centres of Europe for nearly eight years is said to have had an enlightening vision of this unique aspect (Nataraja) of Siva which revealed to him certain wonderful truths about the laws governing the physical Universe.

The Dance as it is in Tamil Nadu today has been there for more than 2000 years. We have the grammar of music and dance in *Tolkappiam*, the ancient grammar of Tamil language. *Silappadikaram*, an epic composed by Ilango, a Chera Prince, contains the details of dance stage as also music set to be danced. The "Arangetra Kathai" of *Silappadikaram* is an ocean consisting of details of dance patterns and

describe how Madhavi staged her dance in the specially erected stage. We also have *Pancha Marabu*, a grammar of Dance which belongs to the Sangam period. Thevaram which was only considered to be Bhakthi poetry have now been established by scholars as the base of Tamil music of the present era. Between the modern Karnatic Music of Tyagaraja, Dikshithar and Shyama Sastri and *Silappadikaram*, Thevaram stands as a link connecting the 18th, 19th centuries with the 2nd — 3rd centuries A.D.

The Indian dance grammar is Bharata Muni's *Natya Sastra* in Sanskrit. This is said to have been evolved during the period — 2nd century B.C. to 3rd century A.D. If a book has been developed over 500 years we can presume that it was translated over a period from some other original work. In India the old language of more than 2000 years are Pali, Brahmi and Tamil apart from Sanskrit. It is a matter for research by scholars to find out from where Bharata Muni's book got its matter.

The *Natya Sastra* does not contain any Sahitya used for dance or for music. Tamil language has songs set to Music and dance in Sangam literature, *Silappadikaram* and later in Thevaram and Prabandham.

It is my fervent wish that dance should be looked upon not only as an art but also as a science. Secondly, we have to do more research on the origin of dance in India right from the days of *Kumari Kandam*. Thirdly, I wish to suggest that we have to make the other countries of the world understand the antiquity and glory of our dance so that they may appreciate India's ancient

culture. I would suggest that all our Universities and Colleges must provide for Degree and Master's courses in dances of different kinds.

Finally, I would like to sound a word of caution to our movie-makers who, by copying the Western pop music and dance, give the impression that we have nothing of our own to highlight. The very fact that Prof. Skelton of Colgate

University is here to learn our systems of music and dance, shows that the Westerners are eager to adopt our culture. That being the case, we should not imitate the West and propagate the ear-jarring pop music through our movies. Are we setting good examples to our children? It is high time we stopped spoiling the younger generation and instead inculcated in them an approach to the glories of our past.



PUBLIC RELATIONS FOR TRUE ART TOO ?

"1907. Poochi (Ramnad) Srinivasa Ayyangar, the renowned Vocalist, on arrival at the place, suggested to Tirukkodikaval Krishna Ayyar, the renowned Violinist who too arrived with him, that they made a courtesy call on the local luminary, Sundaram Ayyar. The violin maestro did not relish the suggestion and declined saying that 'true art need not run after people.' Ayyangar thought otherwise and met Sundaram Ayyar.

Next day the concert started. Sundaram Ayyar was naturally there and prominently too. Ayyangar got a liberal dose of applause. However much Krishna Ayyar tried, the day went without even a nod, an 'Aha' or an 'Oho', not to mention any applause. This Saharan famine shocked the Violin maestro.

Srinivasa Ayyangar told him after the concert that people in such places would applaud only if and when the chief connoisseurs nodded appreciation and that Sundaram Ayyar did not nod since respects were not paid to him earlier to qualify for and earn appreciation! He made it clear to Krishna Ayyar that true art too did require a sponsor, promoter and a patron and that the element of *quid pro quo* could not be eliminated.

Public relations are as vital to true art as for other things."

— (Courtesy : A Garland — Book I)

Contribution of Telugus to Karnatak Music

By

T. S. PARTHASARATHY

Almost the first thought that would occur to anyone coming into contact with Karnatak music is the predominance of the Telugu language in all its aspects. Taking the musical forms in Karnatak music, it will be found that there are more songs in Telugu than in the three other regional languages of South India. These include Tanavar-nams, Padavarnams, Swarajatis, Kritis, Ragamalikas, Padams, Javalis and Til-lanas. Most of the technical terms applicable to Karnatak music are also of Telugu origin. Terms like 'nokku', 'jaru', 'orika' and 'ettugada' are Telugu words. Most of the Vaggeyakaras in Karnatak music have composed in Telugu irrespective of the fact whether they are Tamils, Kannadigas, Keralites or even Maharashtrians. Some of them like Annamacharya and Kshetragna have written thousands of compositions while composers like Bhadrachala Ramadas and Tyagaraja have written hundreds. Many authors who have written works on the science and theory of music in Sanskrit were also Andhras by birth.

Palkuriki Somanatha : The earliest writer to throw significant light on various aspects of Indian music and dance in Telugu was Palkuriki Somanatha, a Saivite writer stated to have been a contemporary of Prataparudra, the Kakatiya King of Warangal. He is believed to have written his works in the last quarter of the 13th and the first quarter of the 14th centuries. His two works, *Basava Purana* and *Panditharadhya*

Charithra, provide valuable data pertaining to the theory and practice of our music. Although Somanatha was essentially a poet and not a writer on music, one is amazed at his vast knowledge of music, musical instruments and dance. He even gives his own nomenclature of the 22 srutis. He deals with intricate points like the kakus and mentions ragakaku, desi kaku and karuna kaku. He gives a list of 108 ragas many of which found their place in later day Karnatak music. He mentions seven kinds of alapana and a number of talas. He plunges into details regarding the playing of veena. He classifies percussion instruments into Atata, Vitata and says, "Atata Vitatadi Vadyambu-lu Mroya".

Pingali Suranna : Suranna was the court poet of Krishnadevaraya. In his two works he deals with the twin arts of music and dance in detail. In *Kalapurnodayam*, Suranna mentions a long list of technical terms on music.

The *Vasucharitra* of Ramaraja, *Manu-charitra* and other Telugu works of that period also contain a wealth of material about the music and dance of that period.

Vidyaranya and other writers : It is well known that the first writer to deal exclusively with Karnatak music was sage Vidyaranya who helped Harihara and Bukka to found the Vijayanagar Empire in 1336. His work on music *Sangitha Sara* is not available, but his

theory of music is explained by Govinda Dikshita in his *Sangita Sudha*. Vidyaranya was the first writer to mention the word Mela and he enumerates 15 Melas in his work. Chatura Kallinatha who was patronised by Devaraya II of Vijayanagar (1423-1446) was also an Andhra and wrote a commentary on the *Sangita Ratnakara* of Sarangadeva. Ahobala who wrote the *Sangita Parijatha* was also from the Andhra area.

The most important writer on music after Vidyaranya was Ramamatya who wrote his *Swara Mela Kalanidhi* in 1550. He was a Niyogi Brahmin who was patronised by Ramadevaraya, son-in-law and successor of Krishnadevaraya. Ramamatya mentions many Prabandhas which are extinct now. Somanatha, the author of Raga *Vibodha*, was also another important, Andhra writer on music. It will thus be seen that much of the theory part of Karnatak music took shape at the hands of Andhra writers.

Composers in Telugu : The earliest composer of musical forms in Telugu appears to be Chaturlaksham Krishnamacharya, a contemporary of Kakatiya Prataparudra and therefore preceded Annamacharya. He was a Vaishnavite and a devotee of Lord Narasimha of Simhagiri. He is stated to have composed thousands of Gitas and Prabandhas known as Simhagiri Vachanas. His mudra was *Simhagiri Narahari Namodayanidhe*. Strangely enough his Dasavatara Gitam and Prabandham are found in a work called *Adi Bharatham* in the Saraswathi Mahal Library at Tanjavur.

The earliest composer of Kirtanas in Telugu as such was of course, Tallapakkam Annamacharya who needs no introduction. Ever since the discovery

of his kritis from copper plates by the late Veturi Prabhakara Sastri and his publication of Annamacharya Charithramu in 1959, Annamacharya has become well known not only in the Andhra areas but also in Tamil Nadu. Formerly only the name of Tallapakkam Chinnayya was known to the Tamils. Subbarama Dikshitar has mentioned in his book that Chinnayya established the Bhajana Paddhati in South India and composed Todayam, Saranu, Hechcharika, Pavvalimpu, Melu kolupu and similar compositions.

The next composer who greatly influenced the course of Karnatak music and even acted as a guide to the great Tyagaraja was Bhadrachala Ramadas. Tyagaraja mentions him in no less than four kritis. Ramadas is believed to have lived between 1620 and 1680. He was thus the contemporary of Vijayraghava Naik, Venkatamakhi, Narayana Tirtha and Kshetragna. The story of Ramadas had a strong appeal to the people of Tamil Nadu and Harikathas on him are still popular. He is also stated to have written the *Dasarathi Satakam*.

The Tanjavur area : The scene now shifts to Tanjavur where the Nayaks established a kingdom as the representatives of the Vijayanagar Empire. This dynasty ruled in Cholamandala for 143 years and this period is perhaps the most important era in the history of compositions in Telugu, and also Telugu literature. Encouraged by the Nayak rulers, hundreds of poets, scholars, musicians, dancers and composers migrated from the Andhra areas to Tanjavur and also to Madurai where another Nayak dynasty was ruling. The Nayak rule was perhaps the golden age of Karnatak music because the rulers

were not only patrons but were themselves musicians and writers of Yakshaganas. In the field of poetry Southern school of Telugu literature came into existence with the leadership of Chema-kura Venkatakavi. Raghunatha Nayak and his son Vijayaraghava Nayak were great poets and wrote many works and musical forms in Telugu. Similarly at Madurai Ghanam Seenaya and others wrote kavyas and musical compositions in Telugu.

The most important visitor to Tanjavur and Madurai during the Nayak period was Kshetragna, the uncrowned king of Telugu Padams. He is said to have composed a total of 4500 Padams, according to himself. The padam composition attained a new perfection and glory at his hands. He was the pathfinder in padam composing and later composers like Sarangapani and Muvallur Sabhapathi Ayya, although born in Tamil Nadu, followed the footsteps of Kshetragna.

The Nayak rule at Tanjavur was followed by the rule of the Marathas from 1676 to 1855. There were ten rulers during this period and commencing from Shahji, they were all patrons of

Telugu literature. Poets like Muddu Palani lived during this period. These rulers did not impose the Marathi language on the people but allowed Telugu to continue as cultural medium. The climax of this period was the advent of the Music Trinity, Syama Sastri, Tyagaraja and Dikshitar. Of these three, the first two composed in Telugu. During the time of Tulajaji and Serfoji many Telugus who had migrated to Tanjavur were patronised and these included the ancestors of Tyagaraja. Ever since it became the tradition for composers to write in Telugu which came to be known as the Italian of the East.

The enormous contribution of the Telugus to Karnatak music was thus a historical process commencing from origins in the Vijayanagar Empire and culminating in the Maratha rule in Tanjavur. The Telugu language acquired a new sweetness and grace through the musical compositions of great masters like Kshetragna and Tyagaraja. Irrespective of geographical divisions all true lovers of Karnatak music should acknowledge the priceless contribution of Telugus to South Indian music and also dance.



The Relevance of 'Music Circle' Today

By

K. N. SHRINIVASAN

Music is considered as an art for entertainment generally. To an Indian it means much more; music has always been considered as an *Upasana-marga*. It is even said that while *dana*, *yagna* and *tapa* are capable of bringing us only three *purushartas*, namely, *dharma*, *artha* and *kama*, music is capable of bringing these three as well as the fourth, *purusharta*, namely, *moksha* — all by itself.

Classical music is the outcome of a long process of evolution and improvement. Essentially music satisfied two purposes; in the field of piety, it provided some relief from monotony of expression; in folk music, it was employed only for entertainment.

When science intruded into the realm of music to make a study of it (with the noble object of preserving it, of course), the *Shadjagrama* prevalent in the North of India and the *Madhyamagrama* prevalent in the South of India were synthesised and the apparently different system of *Gandharagrama* was thrown out. Synthesis was completed between the 6th and the 9th centuries. But a split again appeared after the 11th century, and the Hindustani and Karnatak systems became two different schools even though fundamentally there is very little difference in values and the scientific bases of the two. Since the 16th century (from the time of *Swaramelakalanidhi*) Karnatak Music has been mustering strength and it gained a strong foothold with the emergence of *Chaturdandi Prakasika*. Having reigned for

four centuries, Karnatak Music has witnessed a break-up in the fourth decade of the present century. Light music has appeared and has slowly become an exclusive field. Concert Music, which became a powerful force, retained the fervour and depth till about the 6th decade, but certain factors have crept into the concert school as a result of which deeper values of classical music have been relegated to the background.

The evolution of the concert music has ushered in two more uses for music. It is a source of distinction to some, while it is also a means of livelihood to a few. With the addition of these two uses, classical music has since trifurcated itself into three different factions or schools. The three are :

- (i) light music
- (ii) concert music
- (iii) sublime music or heavy music

The first one, light music, is employed to stimulate interests of simple people, the second, concert music, for entertaining sophisticated ones and the third, heavy music, for revealing the beauty of the compositions to satisfy the higher instincts of trained *rasikas*. Language and words predominate in light music, rhythm and showmanship in concert music and piety and sublimation of *ragabhava* and *sahityabhava* in heavy music.

Only specks of the type of heavy music are exposed in most music concerts even where the musician has the proficiency or capacity in heavy music.

Language produces an immediate response in the audience; rhythm satisfies conventional standards but the masterpieces of classicism, touch the heart of the rasikas. Only traces of the type of heavy or sublime music are exhibited on concert platforms for fear of the possibility of non-acceptance from the multitude. Further gloss here on this aspect may not be within bounds of time available today.

But, surely, there has been a decline in the appeal of classical music since the turn of the sixth decade of this century. The dwindling of the audience in concert halls has caused concern to sabhas, patrons and musicians and artists themselves. But the decline in quality of concert in sabhas disconcerts the connoisseurs, particularly, the adherents of heavy or pious music. Other causes are also there for the decline but they do not warrant discussion here.

In order to appreciate good music one must know what is good music — music in the classical sense. It is usually said that there are only two fields — culinary and fine arts where enjoyment is not dependent on knowledge of how a piece is made; but I consider that for appreciation of higher values, the audience needs some training though such training need not be an elaborate course of education. The audience should be equipped to welcome and receive the best in classical music. If a musician or artist produces something extra-ordinary (I do not mean rhythmic feats which just stimulate nerve impulses of the listener as a consequence), the audience should be able to sense the extra-ordinariness. How can such education be brought about? Definitely, demonstrations in music institutions may not serve the

purpose, primarily because of the sophisticated approach by the demonstrators and the feeling among public that these demonstrations are meant only for learners of music.

Such orientation may be possible by taking music to the home of the audience, that is, their home areas and providing for free exchange of ideas with interested people. With this conception, the Music Circle in Srirangam — Tiruchirapalli was promoted and its progress, particularly the involvement evinced by those attending the meetings has been very encouraging in spite of the smallness of area and scarcity of performing musicians of high standards. 93 meetings have been conducted so far and the size of involved attendance is much more than at music concerts at sabhas.

The Music Circle is not a platform for musicians — but is a plank or barge to accommodate all concerned or interested in classical music. Our meetings are open to all and no subscriptions are collected. There is no dearth for supporters or sponsors on special occasions involving heavy expenditure and there should be many more in a city like Madras.

The Music Circle provides an opportunity for free exchange of both views and knowledge among :

1. The music lover
2. The music learner
3. The musician
4. The music critic
5. The musicologist

The benefits of listening accrues to each one of them in the meetings of the Circle when compositions not usually

sung on the concert platforms are presented there. Unostentatious approach in having doubts cleared by others present, is another benefit accruing to all. The import of many compositions may also get explained in the meetings by those conversant with them and this may benefit all the participants.

The learner benefits himself by singing in the presence of performing musicians and musicologists and improves his knowledge and methods.

The musician gets an opportunity to sing during the meetings of the Circle such compositions which he might not present during a concert possibly out of an apprehension that it might not be relished. He can ascertain the views of the listeners, musicologists and music-critics first-hand.

The music-lover may also be able to tell the musician about his expectations from the latter in relation to any song or in general. The musician can also consider improvements suggested by others present and at the same time explain the difficulties of presenting them in concerts.

The critic can express the views of the concert-goers in general besides his own and also get his views corrected by experienced musicians and musicologists.

The musicologist, who rarely has the occasion to be heard in public, can effect a reorientation of the approach of musicians, music-lovers and music critics and thus contribute to healthy progress of music-culture.

Research is to see what everybody else has seen, and to think what nobody else has thought.

— Albert Szent — Gyorgyi

A PERENNIAL PASSION

By

SUMIT SAVUR

Although Indian music is firmly rooted in our ancient Vedas it has, from time immemorial, drawn its inspiration and sustenance from Nature itself. Naturally, therefore, both in terms of form as well as content, it is beholden to Nature.

Our music derives its sense of rhythm from the tides of the sea; its volume waxes and wanes like the phases of the moon. Even as day follows night, the *antara* is modelled to follow the *sthayee* movement of a raga. So also, there is an ordained Raga-Samay Chakra according to which specified Ragas are performed at specific times of the day or night, at the appropriate prahar laid down in our *Shastras*. Similarly, we have evolved in our music system, appropriate ragas to synchronise with the Ritu Chakra, or the cycle of seasons.

The advent of Varsha Ritu or the monsoon, is an occasion for seasonal jubilation. Season's greetings at the onset of the monsoon are usually heralded by spate of Malhars. Thus, musically speaking, Varsha Ritu is the most bountiful and beautiful of all seasons, and hence the most beloved of all.

In terms of both Sahitya as well as Sangeet, it is a season of bounty. It is the eternal spring of Nature at which our Sahityakars and Sangeetkars have drunk deeply for inspiration down the centuries.

Year after year, sons of the soil in our predominantly agrarian society furrow their fields and look heavenwards for those *Kari Kari Ghata* : the harbinger of rains for their parched land. To these farm folk, *Barka* is life and bounty. Their mood of exultation finds its way into our cultural fabric through colourful folk songs and dances.

In the realm of Hindustani classical music, too, the crop of Malhars have been yielding a rich and bountiful harvest, year after year. While it would be difficult to pinpoint the precise origin or genesis of Raga Malhar, its historical co-relation with *Varsha* or *Barkha Ritu* is self-evident proof of its traditional associations as a *mausam-ka-raag*.

The *raga* is found adequately described in all the ancient treatises on Indian music such as the *Kalpadrumankur*, *Chandrikasaar*, *Chandrikayam*, *Lakshyasangeetshastra* and *Abhinavaraagamanjari*. Its form, melodic structure and mood have remained consistently cogent down the ages. In fact, not only have the Malhars stood the test of time but their variety and popularity have grown from strength to strength over the years.

One possible explanation for the creative bounty of Barkha-based Bandishes or traditional compositions in Raga Malhar is the scope for imagery offered by the scenario of Varsha Ritu.

Right from the time of Kalidasa who wrote the immortal epic, *Meghadootam*,

the awesome spectacle of Nature draping the landscape with ominous dark clouds, rumbling thunder and flashes of lightning have been the subject matter of poets and lyricists. Their effusions, in fact, constitute the lore of Malhars. Here is a graphic example : Meghdhrupad in Chautaal

*Sthayee : Chhayee megh gagan
umand ghumand
garaj garaj chahoon aur chhayee
Antaraa : Chum chum chapalaa
chamakak
Sananana purvayee chalat
Bana bana morava naachan lagey
Sanchari : Kari ghata ghanghore
barasan laagi
Abhog : Bouchharan meharava.*

Malhar acquired its most popular form as Miyan ki Malhar with its assimilation of the *Kanada-ang*. The creation of Miyan-ki-Malhar is widely attributed to the legendary singer Miyan Tansen who was the court singer of Emperor Akbar as well as one of the *navratnas* that adorned the darbar. In fact, it is stated that the Raga was a favourite of the Emperor.

The situation is fraught with tear and the pangs of a *Virahini* are often brought to the fore to dramatise the impact of a raging storm as in the following Bandish in Megh Malhar :

*Chamaka bijuriya, barase meharava,
Mat ja balamava pardesava,
there, there, there
Kaha karun, mohe garaj bavaree,
aji jo hi na peeyarava aavat hai,
Maga vahey jaavat hai manava mero
Dowra Dowra tora aur*

A notable exception to this Viraha Rasa scenario is the composition of

Pt. Shankar Abhyankar in Miyan Malhar *Sananana meha*, whose lyrics say : "O rain clouds, now you can rain as hard as you please!" Times have really changed, as has music.

With time the Malhar, too, has undergone certain innovative changes which have resulted from blending and combining other ragas. Some of the popular varieties in vogue have been Megh Malhar, Gaud Malhar and Sur Malhar or Surdasi Malhar, credited to Saint Surdas.

Others have evolved through combinations *per se* as in the case of Nat Malhar, Desh Malhar, Jayant Malhar and Chhaya Malhar. Some of the other relatively lesser-known varieties are Ramdasi Malhar, Dhulia Malhar, Meerabai ki Malhar, Chharju ki Malhar, Chanchal-sasa Malhar and Roopmanjari Malhar. A brief resume of the melodic structure of some of the above-mentioned varieties is attempted here for the academically interested; some do not normally figure in the repertoire of present-day performers.

Gaud Malhar : There are two schools of thought about the genesis of this variety of *Malhar* : one maintains that it is evolved from Kafi Thaat (like all other Malhars) while the other assigns it to the Khamaj Thaat. Either way both Nishads are used, so the detrimental factor would be the type of Gandhar employed. Conventionally Khayaliyas use Shudh Gandhar while Dhrupadiyas use Komal Gandhar.

Soor Malhar : This is a variety believed to have been evolved by the saint-poet Surdas. It tends to sound like Sarang or Sorath in certain movements. In fact, some musicologists are of the

opinion that Sur Malhar is derived from a blend of Madhumad Sarang and Malhar.

Ramdasi Malhar : This form of Malhar is credited to Ramdas Nayak. With the use of both Gandhars, it stands distinctly apart from the other Malhars.

Nat Malhar : Its distinguishing feature is Nat in its purvanga aspect and Malhar in its uttaranga aspect.

It only remains to be added that the majestic profile of Miyan Malhar still holds sway over the hearts and minds of performers, though Megh Malhar, Sur Malhar and Gaud Malhar have their own aficionados.

Whilst on the subject, it would be pertinent to mention that an excellent compilation of Malhars is available on the HMV label, featuring leading maestros of instrumental music like Ustad Vilayat Khan, Ustad Imrat Khan and the late Pandit Nikhil Banerjee on the Sitar

and Ustad Ali Akbar Khan and Ustad Amjad Ali Khan on the Sarod. It is significant that while Vilayat Khan, Imrat Khan and Amjad Ali Khan have opted for Milyan Malhar, Pt. Nikhil Banerjee favoured Raga Megh and Ustad Ali Akbar Khan Desh Malhar.

The fascination with Varsha Ritu has permeated the world of paintings as well. Thus, specialists in miniature paintings of the *Raagmala* series often turn to Malhar and Megh, notably exponents of the Kishengarh and Kangra Valley schools.

It is, therefore, evident that artistes at large have a special fascination for the Malhar theme. It is 'Malhar' time once again, and while musicians sing paens in praise of Varsha Ritu in Malhars of their choice, painters reach for their palettes and canvases to capture the moods of Malhar for posterity to cherish.

(Courtesy : *Indian Express*)

OBITUARY

We record with deep regret the passing away of Shri Palghat K. Krishnamani, an eminent Mridanga Vidwan, and Pandit Hazarilal, an eminent Kathak exponent — Guru of the Jankiprasad Gharana of Banaras.

SRI SHANMUKHANANDA FINE ARTS & SANGEETHA SABHA (Regd.)

292, Jayshankar Yagnik Marg, Sion East,
Bombay-400 022.

Phone Nos. : 4078888/4092244/4092211/485164

THREE-DAY

TALENT PROMOTION PROGRAMMES — SEPTEMBER 1992

4-9-1992

Friday

- | | | |
|---------------|---|------------------|
| (1) 7.00 p.m. | Shri V. Vamanan (Bombay)
(Student of the Diploma Course in our Sabha's Sangeetha Vidyalaya) | — Vocal
Music |
| (2) 8.20 p.m. | Kumari Sangeetha Sivakumar (Madras)
(Disciple of Smt. Charumati Ramachandran) | — Vocal
Music |

Accompanying Artistes for both the Concerts

- | | |
|--|-------------|
| Shri S. V. Ramachandran (Bombay) | — Violin |
| Shri Sridhar Parthasarathy (Bombay)
(Product of our Sabha's Sangeetha Vidyalaya) | — Mridangam |

5-9-1992

Saturday

- | | | |
|---------------|--|-----------------------|
| (1) 6.00 p.m. | Teenager V. Krishnan (Bombay) | — Mandolin
Recital |
| | Smt. Soumya Ramachandran (Bombay) | — Violin |
| | Shri P. B. Krishnan (Bombay) | — Mridangam |
| (2) 7.20 p.m. | Smt. Jayanthi Sridharan (Madras)
(Disciple of Smt. M. L. Vasanthakumari) | — Vocal
Music |
| | Smt. Soumya Ramachandran | — Violin |
| | Shri Sridhar Parthasarathy | — Mridangam |

The above Two-day Programmes are
Sponsored by the Mukthambaram Trust —
Bombay Sisters

6-9-1992

Sunday

- | | | |
|---------------------------|---|-------------|
| 6.00 p.m. to
8.30 p.m. | Smt. Sushila Raman (Madras) | — Vocal |
| | Shri M. S. Anantharaman (Madras) | — Violin |
| | Thanjavur Shri R. Ramadas (Madras) | — Mridangam |

Venue : S.I.E.S. School Hall, Matunga, Bombay-400 019.

S. SESHADRI
K. S. KRISHNAN
Hon. Secretaries

CULTURAL SCENE IN BOMBAY

It is the audience for whom we sing". "Their pleasure is our inspiration". "Audience support is our life-breath. If there is no audience, there can be no artiste. Performing arts flourish only through audience response" — such are the plaudits the performing artistes heap on the audience. But in reality many a time the audience is taken for a ride, served with mere entertainment than enduring music.

Without getting into a deeper analysis of artiste-audience relationship or responsibility, one may observe that true music never fails to capture the listeners' attention, be it rendered by a maestro or a musician-in-the-making. On the contrary, gimmicks, however finely couched in melodic artistry or rhythmic frescoes do meet with cold indifference. There could be no fooling the audience today for they are as much sensitive and informed as the musicians are talented and trained.

Three city concerts held under the auspices of Shanmukhananda Sabha in May would bear testimony to this.

It was grand traditional music that Nedunuri Krishnamoorthy presented, a music rendered with heart and soul that sustained the audience interest right from the start. How sacramental was the music to the Sangeetha Kalanidhi could be perceived in the way he gently caressed the Ragas and rendered the kritis with a bhakti only a Nadopasaka could do. A super teacher-performer that he is, he made the science of music a great art of aesthetic expression. And

that was what he emphasised while replying to the brief felicitation the Sabha got up for him on being conferred with the Sangitha Kalanidhi by the Music Academy, Madras during its last December festival.

"A musician should have a scientific approach to music but present it aesthetically" was his advice to the students and he lived up to it in the concert that he gave. In fact, he is never known to have taken his audience for granted. Everytime he sings it is music from the heart, music glowing in its aesthetic effulgence. *Saukhyam* in *Sarvalaghu* is the hallmark of his music. Gentle gamakas, the very soul of Karnatak music, gliding down the melody stream in fluent vocalism, certainly bring on a serene beauty to his music.

Hamsadhwani, Harikambhoji, Vachaspati, Devamanohari, Kannadagowla, and Kambhoji all cascaded in their serene *Saukhyam*. The Kritis, *Raghu-nayaka*, *Chanithoditheve*, *Parathpara Evarikai*, *Sogasujooda tarama* and *Evarimata Vinnavo* carried the feel of the lyrics, the basic bhava of the composers. The crisp rhythmic he played with the swaras in *Tisra Gati* in *Sankari Sankuru* added a lilt to the concert. And classicism pervaded even in the *Thukadas* like Annamacharya's *Palukutene-la Talli* (Karnataka Devagandhari), the dancers' delight and the *Bhairavi Javali Elaradayane* etc.

Delhi Sunderrajan (Violin) and Ramesh (Mridangam) finely rose to the occasion. The Violinist's forays in the bass lent a grandeur to the alapanas,

especially Devamanohari and Kambhoji. The mellowed strokes of Ramesh weaving intricate korvais with restraint vouched for his position in the forefront.

The Sangita Kalanidhi, a month earlier, gave a concert at NCPA, which was also noteworthy for its musical eloquence and expressive felicity. The classical elegance, grace and grandeur were perceptible in each phase of his concert and the repertoire was selective with *Karaharapriya (Sowmitri Bhagyame)* towering above the rest. Bombay Balaji showed his mettle following every graceful turn in the vocalist's rendition. Baffled perhaps by the thin audience, in that huge Tata Theatre, Krishnamachari chose to be docile and played faint and feeble.

That the audience is receptive to the not-so-well-known artiste in the concert circuit was proved in Trichy Sankari's recital. A talented artiste, pursuing music both at academic and performing levels (an M. Litt. doing her research for Ph.D.), Sankari has maintained her balance with regard to these two streams. Initially groomed by Subramanian at Trichy and now training under Lalgudi Jayaraman she has honed her mellifluous voice to an artistic expression. Her scholastic pursuit has not dampened her musical sensitivity. It has, in fact, brightened her vision balancing her enunciation with a proportionate blend of aesthetics and artistry. One could find in her flash of *Hindolam (Samaganalolane)* a fertile imagination that unfolded itself in *Dhanyasi (Balakrishnan)*, *Pantuvrali (Raghuvara)* and *Bhairavi (Janani)*.

'Kanakku' swaras may fascinate her, but she has a *sarvalaghu* streak in her.

What impressed one was her sincerity to traditional norms and her efforts towards an individual expression.

Sankari's concert was an example of Young talents teaming up with inspiration and co-ordination. Delhi Sunderrajan, a mature performer, lent solid support playing in the bass, giving tonal backdrop and sweetly following her improvisation on the Violin. And teenager Chidambaram, (Mridangam), a Sabha product toed the rest and the music with intuition and precision.

If the Pandal was not packed, the artistes were not to be blamed.

Ganesh-Kumaresh, the Violin duo, are prodigious. But what a gimmick they make of the art of classical music! True, they are very talented and have done 'asura Sadhaka' to tame the Violin that just dances to their tune! At such an young age they have touched a new high in violin technique. They play like 'maestros'. So sure of their bow and strings, fingers and flourishes. Synchrony is in their blood. Sky is their limit. But what did they do with their music? Why was there overall disenchantment, felt by the audience? Because it was heady music with ready appeal, glamorous, jazzy and noisy at times.

The spells of 'Nada' felt in their soft contours of alapanas were shattered in the noise of music they created through kritis rock rolling through *Swaras et al*, To which 'the drummers' Kumar (Mridangam) and Selvaganesh (Kanjira) contributed in no small mite. The selections, Hamsadhwani, Sriranjani, Saranga, Kambhoji, Navarasakannada etc. were traditional. But the playing swurg from classical to pop!

Prof. D. Pasupati is a name to reckon with in the world of scholastic music. A product of Kalakshetra and trained by titans like Tiger Varadachariar, Mysore Vasudevachar, Budalur Krishnamurthy Sastrigal and Mudikondan Venkataramiar, Pasupati had exposure to the music of the 'greats' and has finely gained in erudition and enunciation. His career as a teacher at various Vidyapeet such as Tirupati University and Kalakshetra has made his music one of intellectual introspection combined with aesthetic artistry.

A rare experience of this writer listening to his Atana at a wedding in the early 'fifties is still fresh in memory. In his twenties then, Pasupati had improvised the Raga with a flourish and skill that its peculiar charm, elusive beauty, frisks and frescoes had a balmy effect. Sure it would have thrilled the great masters. To an eager student it opened up new vistas of emotions and rasas.

In the concert at NCPA, the eminent scholar stuck to a scale-based enunciation of Ragas with some technical exercises and a few skilful flourishes decorating them. One wondered where was that unique Pasupati touch, even if the years of toil at the seat of education had taken their toll — as regards his voice? The powerful tone, the ringing timbre had lost their lustre.

However the recital had moments which brought out the rare acumen of his musicianship. Kalyani, Ritigowla, Shanmukhapriya came off in their scalic beauty. Vasudevachar's kritis *Sri madadi Tyagaraja* and *Mama hridaye* in the first two Ragas reflected the naive charm of the structure. The Ragam-Tanam-Pallavi in Shanmukhapriya in Misra Triputa was a wholesome Sarva-

laghu fare. There was no battle of wits in Swaraprastharas. Sarvalaghu reigned throughout and that gave Mridangist, T. R. Sundaresan enough scope to permute his intricacies.

In fact, the Mridangist stole the limelight with his nimble-fingered soft-toned strokes enhancing the cross-rhythmic play with a caressing touch. Violinist Pakkala Ramdas tunefully toed the tone of the Vocalist which in itself lent a pleasant support.

Saraswathy Subramanyam, a talented Vocalist with imagination, has great facility of voice. It has a facile flow and an easy range. Being wafer-thin she can afford to sing open-throated. But she chooses to modulate to emote and evoke bhava; which muffles her musical expression.

That was the experience one had when she sang at the Little Theatre (NCPA). The concert norms were all adhered to; only they were neatly to be moulded to make the presentation compact. Designs and phrases, flashes of rare charm imaginative arcades of swaras were there aplenty, in Purvikalyani, Amritavarshini etc. A few pauses and patches in Vilambam would have contributed towards a cohesive form. Which little Gayatri provided on her sweet violin. Saraswathy's Ragamalika Virutham was pleasing.

Mature and poised Gayatri played as an experienced accompanist. Saraswathy's son Krishnakumar showed sure signs of blossoming into a promising Mridangist. He should make utmost use of a musician-mother to carve a style of his own.

KINNARI

OFFERING OF MUSIC

A unique function was held in Bombay, on May 17, 1992, when Pandit Sharad Sathe and his wife Sunetra celebrated their Shashtiabdapoorti with an offering of music to their gurus and well-wishers. Full of gratitude for what music had given them in their life, the couple put their heart into the recital on that bright Sunday morning. There were no speeches, no garlands and no presents. Sunetra Sathe, with vocal support by their dancer-daughter Smt. Smita Mahajan, presented a lively selection from her repertoire. Singing on the public stage after a self-imposed exile of 12 years, Sunetra revealed her intrinsic talent and dedication to music. The warmth and joy she exuded in her singing was definitely the result of total involvement in her art.

Pandit Sharad Sathe is a leading exponent of the hoary traditions of the Gwalior Gharana. His tutelage under three gurus of this mainstream has imbued his music with scholarship, emotional appeal and intricacy in embellishments. Notwithstanding this rich background, Sathe has, with his long years of experience and experiment developed an endearing originality. Panditji established an instant rapport with the intimate gathering of rasikas proving once again that *rasanubhava* is the ultimate test of true artiste. Critics have commended the "evenness of tone and quality in his voice." He has admirable command over intricate Boltaans, Gamak, Meend and fast taans. He is one of the few exponents of Tappa, which is fast disappearing from the musical scene because of its form and complicated structure.

Pt. Sathe's formal training began in his teens under the son and disciple of the great Vishnu Digamber Paluskar, Pandit D. V. Paluskar. After the youth-

ful master's untimely death in 1955, Sathe came under Prof. B. R. Deodhar. From 1966, Sathe's talent was groomed by Pt. Sharadchandra Arolkar. He acquired finesse, grace and masterly control over the medium. Pt. Arolkar was himself a votary of originality and introspection. He imparted this creative urge to his disciple and also bequeathed to him a treasure of rare Bandishes.

Pt. Sharad Sathe has performed in USA (1985) and in the UK (1988). He did a one-year stint as a visiting professor at the London Kendra of the Bharatiya Vidya Bhavan in 1985. A regular broadcaster over A.I.R. and Doordarshan, Sathe was given the honour of singing for a documentary on Vishnu Digambar Paluskar by the Films Division. A man of many talents, Sharad Sathe is an artist whose speciality is calligraphy. Till recently he was working in a creative capacity in an advertising agency. Pt. Sathe has recorded cassettes for two companies.

The Sathe couple believe that success can be achieved only by diligence, sincerity and above all, a passion for the art. Never the one to run after awards and publicity, Sathe has no regrets. He attributes his equanimity to the values instilled in him by gurus like the genius Pt. Arolkar. In spite of having a parallel profession all these years, Sharad Sathe admits that music has always been given priority in his life. Till today, he maintains a working relationship with his octogenarian guru and spends his mornings doing *riaz*.

It is the qualities of the head and heart, the devotion to music, and high values of life that sets this couple apart in today's world of commercialism. We wish Panditji many more years of healthy and productive life.

Indu Raman

A Treasure of Classical Values

The Varnam : A special form in Karnatak Music. By Lalita Ramakrishna. Published by Harman Publishing House, New Delhi, 1991. Pages 286. Price : Rs. 380.

What is a Varnam? What is its place in the hierarchy of musical forms? What is its purpose, its value? Has it any historical relevance in the evolution of Raga? How is it to be applied in Abhyasa Gana, in concert? What use has it for the advanced student, to the Vidwan — in Sadhaka session and in concert presentation? Does it make any impress on the musicologist or does it contribute to musicology? What will be its prospects in the years to come? Or, does it have a 'future', in the context of the modern concept of music studies, training, enunciation vis-a-vis technical aids?

Questions of these nature, quite relevant in the context of modern day education, have figured in seminars, music circles and other elite discussions — but only in stray parts. Never in one compact sequence. And here is a doctoral thesis, published into an impressive book *The Varnam*, that puts everything in its perspective. More. It analyses critically the etymology, the evolution and brings to fore a copious history of the form that has had a continuity ever since the early literature on music was written and the Sapta Svaras and their variants formed the bedrock of our musical system.

The author, Lalita Ramakrishna, a musician with musicological bent, and with academic qualifications in Literature, Philosophy and Sanskrit has gone deeper into this "deceptively simple form" that opens up a world of wonders! "It even enables a rank beginner to attempt Raga Alapana or Kalpana svara", she says. Provided, of course, it is taught and learnt with proper swara intonation, gamaka nuances with microtonal delicacies.

Varnam carries multi-splendoured definitions and she enumerates in detail. Some of the definitions given are :

- Varnam is a colour and reflects different shades and nuances of a raga
- It means an alphabet, which preserves the integrity of Raga swarupa.
- Varnam also is a Varga (caste), with its rules and ... norms and ... as a musical form has a definite clear-cut structural tradition and has changed very little in its basic form over the years.
- Varnam is also a Stuti (praise) for it invariably is in praise of the deity, king or patron.

Bharata aptly interpreted Varna as a type of melodic movement (*Gana Kriya*) and it becomes pertinent to define its role as to "describe, delineate and illustrate" a Raga. "The Varnam", the author elucidates, "is the kingdom of Svara (musical note). Unlike the *Kriti* where the sound of the svara is concealed and expressed subtly, in a Varnam nearly half of the structure consists explicitly of solfa notes. In the remaining half, the *Sahitya* bends and accommodates itself to the svara phrase and is reduced to the level of stress syllables. The *Sahitya* is pulled out of shape, deliberately, so that both the meaning of the words and the emotional content are bypassed." She also points out the fact that *Sahitya* in Varnam is almost reduced to cliches as many phrases repeat themselves, such as *Vanajakshi*, *Marulukonnadi*, *Kori Yunnadi*, *Valachi Vachiti* etc.

At another place, while discussing the purpose and value of Varnam the author relates to the diminution of *Sahitya* as an advantage as it "actually enhances a subtler kind of bhava by the very act of reducing the importance of words." Drawing a parallel from the French Symbolist poets who feel that all poetry 'aspires to the condition of music' and who acknowledge the superiority of sound over sense, the author infers that

"Thought and feelings are so subtle and mixed and complex that language being linear and unidimensional is incapable of conveying these with any fidelity. Sound then performs the act of communication far better because it breaks through the language barrier and transcends logic. The nuances of sound and the modulations of the **gamaka** can convey multiple meanings and contradictory and apparently paradoxical truths. The type of communication achieved by raga **alapana** which has no words and no literal meaning, is something that transcends the whole area of semantics."

Varnam seems to hold the key to the treasure of classical value in music, she believes. And that guides her whole perception. The book reads easy and has a facile flow of language. The style is simple, in tune with the subject that is deceptively simple, and yet carries its cadences with subtlety and precision. A few samples : Comparing the status of Tala in different forms she writes :

"In the Padam it is least obtrusive, goes almost subterranean, and is only faintly reckoned (with precision, of course), without slapping the palms or tapping the feet. Like the heart beat that is silent and invisible and yet regulates the bodily functions with a regular rhythm, the tala in a Padam is internalised and cannot be heard on the surface. In *kritis* the tala has a veritable status depending on whether the *kriti* is **laya pradhana** (rhythm oriented) or **bhava pradhana** (focussed on the emotion of the lyric). In a *tillana*, the tala shares the limelight equally along with the melody. The accents (beats of the tala) as well as the pauses after the beat can be heard prominently as part of the item. Compared to all these various manifestations, the tala in a Varnam has a special status. We must remember that the Varnam has a dual role as **abhyasa gana** and as a concert item. Over and above all this, its main role is as the keeper of the record of a raga."

The literature on the subject of Varnam, though limited, is only descriptive and not critical avers the author, and she attempts to fill up the lacuna. After an examination of its structure where certain norms have become more conventional than canonised, the author strikes upon probable reasons. The choice of Adi and Ata Talas for Tana Varnams and the possible reasons for the Anagata Eduppu for Ata Tala Varnams have some logical inferences. Yet she leaves the final word to further researchers.

'The composers of Varnam' is used as an interesting facet to focus on the form as keeping a 'record of Raga'. The chapter "Historical Review of the Varnam" in which the composers' contribution to its evolution is traced is valuable and educative. Why did Tyagaraja not compose any Varnam, she asks and goes on to answer that one obvious reason could be "his intense dislike of royal courts and courtesans" and he might have shunned this "as a symbol of royal opulence and decadence." But that he was not averse to this form in general was proved by his Pancharatna kritis which he composed in Tana Varna format However his disciples revelled in it and enriched its scope and value.

Why so much importance to Varnam? Is it at all necessary? Structured in the manner that it is done, different from the rest, what is the rationale behind this? To the author Varnam is a "bridge between classical music and musicology." Musicology gives an insight into the mystery of raga and laya. "A popular fallacy," she observes, "has given the image of musicology as grim and forbidding and of musicologists as severe grammarians. The Varnam gives the lie to this notion. It depicts musicology in action because here the raga tells us all about itself, in a charming musical manner in its own words, or rather, with its own svaras, gamakas and patent phrases." Justifiably, she testifies to the Varnam being "a competent guide for each raga allaying the trepidation of the beginner and greeting the Vidvan as an old dear friend."

She goes on to say that Varnam is a reliable document of a particular Raga, "in the living tradition of music." For the Ragas normally undergo some changes from handling by each generation of musicians and this is best recorded in the Varnams of the time and she quotes the examples of the Varnams in Mohana from Govindasamayya's time, i.e., 17th century to that of the 20th century. It thus "performs the function of archives in music", she says and adds with an emphasis that "unlike the dust laden theory books on raga, the Varnam is archival but also contemporary since it is performed today." It is assured of its place and value in the hierarchy of musical forms as long as "the classical idiom is preferred and the Raga is nurtured."

However, as regards its future Lalita Ramakrishna feels the need for recasting the Varnam with themes far from the 'jaded Sringara of the

palace courtesans'. They have to be highly polished and composed in Ragas not only purely time-tested and traditional but also in some of the rare hues to attract the youngsters who live amidst pop culture. In this respect the trend towards composing Varnams in Ragas like Behag, Hamir Kalyani, Nalinakanthi, Kadanakuthoohalam etc. is gratifying, she says.

The author finds a great future for Varnam in Tala Vadya Cutcheri. In Vadya Vrinda it can make its powerful impact. As human knowledge and expertise increases, as superspecialisation makes its impact there may be concerts devoted exclusively to one-type. Concerts on Pallavi and Padams are already on. Would that on Varnams be far behind?

The book is informative, educative and neatly edited. Plus the summary of main points at the end of the chapters, the Appendices, rare Varnas in notation — all make it a useful textbook/source material to the students and researchers. The get-up is fine though the price is prohibitive for individual possession. Sure, it is a useful addition to libraries and educational institutions.

R.S.

THEMES AND PARALLELS

One of the first things a young student of Indian music hears is the old saying "Shrutimata, layah pita" — "Shruti (pitch, intonation) is the mother (of music). Laya (rhythm, tempo) the father." On the surface this seems a natural comparison, perhaps even an obvious one, but what does it mean? Or, more importantly, what might it mean? Prof. Sambamurthy, in his *South Indian Music — V* gives a reading that explains the order of the comparison by connecting Shruti with the underlying drone and the purely-pitch aspects of the raga, whereas laya arises only with the controlled rhythm and tempo of an actual composition. T. S. Parthasarathy, in his article on "The Role of Laya in Music," comes closer to the ancient implications of the proverb. In his reading, the function of Shruti in music is to "nourish" the growth of a musical performance in a maternal way, while laya (in the form of Tala) steps in to discharge the "disciplinary" role of a father!

The 4th century Greek author Aristides Quintilianus is even more explicit: "Certain of the ancients called rhythm masculine and melody feminine, for melody is inactive and formless, presenting the appearance of passive substance, but the rhythm imposes form and sets it (the melody) in orderly motion, as in the relationship of the active to the passive." References to the "genders" of the various musical dimensions, notes, scales, rhythms and like were a commonplace of ancient Greek musical speculations, and they demonstrate as does the Indian version cited above — that the properties of masculinity and femininity can easily become convenient labels for musical properties which one wishes to contrast in a similar manner. There are no real contradictions among these explanations, merely differences in emphasis and in the degree of explicitness. I submit that here is an example of what one might view as a "natural" explanation — but one that would most obviously not arise in precisely this form in an "Amazonian" or other female-dominated society. Sex roles form one of the deepest layers in our cultural ideology and provide important raw material for mythical thinking and explanation.

— Lewis Rowell

in

"Paradigms for a Comparative Mythology of Music"
(Courtesy : *Music and Mythology*)

Music for Studying

Bach, Handel & Vivaldi make great study partners. While Yoga & relaxation techniques are used before studying, listening to music while studying is also very calming, says Dr. Schuster.

“Reviewing material while listening to Baroque music — music that has approximately one beat per second, such as quite a bit of music by Bach, Handel and Vivaldi — helps keep you in a relaxed state of mind.

“Unhurried, stately music makes a wonderful background for studying” says Dr. Caskey. “We use both classical music and the type of music you hear on easy listening F. M. Radio.”

“Easy listening music also called Musak or Moosak isn't for everyone, however, says Dr. Steven Halpern, Ph.D., author of **Tuning the Human Instrument**, (Spectrum Research Institute of Sound Health). He finds that it irritates more than it relaxes. But he admits that musical taste is a personal thing, which is why it is important to choose music that works for you.

Dr. Halpern who is an acknowledged pioneer in music composition, has created a new brand of relaxation music, which he calls an Anti-Frantic Alternative. Carefully arranged and orchestrated, this music purposely lacks the dominant melody, harmony and rhythm of Western music; this, says Dr. Halpern, “allows the body to find its own modality while activating both hemispheres of the brain”.

Apparently, too, it works. According to studies, more people respond favourably and reach deeper levels of relaxation while listening to Dr. D. Halpern's “Anti-Frantic” tapes than to any other kind of music, including classical, and “easy listening”

Achieving balanced brain state for heightened creativity :

“The music brings you to a balanced brain state so you are able to absorb, retain and recall information much more easily”, Dr. Halpern explains. “It also improves your creativity for e.g., when I was working on my book, I found there were days when I just could not get into it.

“I didn't feel like writing or being creative. So, I listened to tapes like ‘Comfort Zone’, and I found I could write much better”.

Taking this effect one step further, Dr. Halpern produced a tape that is designed specifically to access those areas of the brain involved in learning. Entitled “The Joy of Learning”, it combines “Anti-Frantic” music — some of it to the baroque beat — with what Dr. Halpern calls, “Audio Active Affirmations”. These affirmations which include such statements as “you can remember all that you have studied at any time”, “studying comes easily to you, you enjoy it”, and “the music makes it easy to understand all that you read”, are woven into the fabric of the music in such a way that they are practically inaudible to the conscious ear.

Courtesy — Health & Nutrition
(Sept. '90 issue)

என் சரித்திரச் சுருக்கம்

பாபநாசம் சிவன்

நான் தஞ்சை ஜில்லா நன்னிலம் தாலுகா போலகம் என்ற கிராமத்தில், ராமாமருதயர், யோகாம்பாள் என்ற தம்பதிகளுக்கு இரண்டாவது பிள்ளையாக கி.பி. 1890-க்குச் சரியான விக்குதி வருஷம் புரட்டாசி 13-ம் தேதி பிறந்தேன். பெயர், ராமய்யா என்னும் ஸ்ரீ ராம சர்மா. எனக்கு நாலு வயது மூத்தவரான ராஜகோபாலய்யர் என்ற தமயனார், சென்னையில் ஆண்டவன் கருணையால் இன்னும் இரண்டு பிள்ளை, ஒரு பெண், பேத்தியுடன் செளக்கியமாய் மயிலையில் வசிக்கிறார். ★ என் ஆறாவது வயதில் தந்தை காலமானார். ‘அனந்தர வார்ஸ்’ வியவஹாரத்தில் சகலமும் தோற்று நிராதரவாய்ப்போனதால் நாங்கள் 1898-ல் ஊரைவிட்டு அனந்தசயனம் (திருவனந்தபுரம்) பத்மனாபன் ப்ரசாதத்தால் உயிர் வாழ்ந்தோம். ‘தந்தையோடு கல்வி போம்’, என்றபடி ஏதாவதொரு கல்வியைக் கவலையறக் கற்பிக்கவும் குணதோஷங்களைச் சொல்லிக் கண்டிக்கவும் நாதனில்லாததால், திருவனந்தையில் வசித்த கல்விப் பயிற்சி காலமாகிய பன்னிரண்டு வருஷ காலமும் வீணாய்ப்போனதில் ஆச்சரியமில்லை. ஆனாலும் விளையாட்டாகவே மஹாராஜாவின் தர்ம பாடசாலையான சம்ஸ்கிருதக் காலேஜில் படித்து 1908-க்குள் ‘சாஸ்திரி’, ‘உபாத்தியாய’ என்ற பட்டங்களும் மலையாள பாஷையில் பாண்டித்யமும் அடைந்தேன்.

என் தாயார் பெரிய சங்கீத விதுஷி.

★ இக் கட்டுரை 1943-ல் எழுதப்பட்டது

எனக்கு பால்யத்தில் இனிய சாரீரம் மட்டும் உண்டு. இருந்தும் சங்கீதத்தை வரன் முறையாகக் கற்றுக் கொள்ள அந்நாளில் என் புத்திப் ப்ரவர்த்திக்கவில்லை. என்னிடம் இரக்கத்தால், பாலக்காட்டு பரமேச்வர பாகவதருடைய பிள்ளை, நூரணி மஹாதேவ பாகவதர் என்ற மஹா வித்வான் என்னை வலுவில் அழைத்து, ஸரளிவரிசை, அலங்காரங்களைச் சொல்லி வைத்தார்கள். பரம சிவ பக்தரான அவருடைய பூஜைக்கு நான் தவறாமல் இரண்டே மாதம் பில்வதளம் பறித்து ஸமர்ப்பித்த பாக்கியமும் கிடைத்தது. ஸாம்ப பாகவதர் என்ற பெரியார் ‘ஜலஜா கூழி’ (ஹம்ஸத்வனி), ‘வனஜாகூழி’ (கல்யாணி), ‘விரிபோணி’ (பைரவி) என்ற மூன்று வர்ணங்களைக் கற்பித்தார். என் ஸங்கீதாப்யாஸம் அவ்வளவோடு நின்று விட்டது. ஆனாலும் நல்ல கேள்வியாலும், ஸ்ரீ நீலகண்ட தாஸரைத் தரிசித்து அவருடைய சிஷ்ய கோடிகளுடன் ஸதா பஜனை செய்து கொண்டிருந்ததாலும், பல நூற்றுக்கணக்கான கீர்த்தனங்களும், பக்திரஸம் நிறைந்த பல தமிழ்ப் பாட்டுக்களும், எனக்குப் பாடாந்தரமுண்டு. எதிலும் சிரத்தையில்லாமல், மொத்தத்தில், எதற்கும் உபயோகமற்றவனாகவே இருபது வயது தாண்டினேன். 1910-ல் என் தாயும் காலமான பிறகு திருவனந்தபுரத்தை விட்டு வெளியேறி ஏழு வருஷகாலம் தமிழ் நாடெங்கும் ஆலயங்களில் உத்ஸவ காலங்களில் வீதி பஜனை செய்து கொண்டு ஊரூராய்த் திரிந்தேன்.

'சிவ' கடாசும்

இந்நாளில், என் விபூதி ருத்ராசுங்களும், சிவபஜனையும் எனக்கு 'சிவன்' என்ற பாவனப் பெயரையும் புகழையும் சம்பாதித்து தந்தன. தமிழ் பாஷை எழுதப்படிக்கக்கூட, இவ்விடைக்கால அனுபவத்தால்தான் கற்றுக் கொண்டேன். ஆனாலும் 1910 முதலே சிவ கிருபையால் தமிழில் பாட்டுக்களும், கீர்த்தனங்களும், இயற்றத் தொடங்கினேன். தமிழாராய்ச்சியோ, இலக்கணப் பயிற்சியோ இல்லாததால் இன்னும் என் பாட்டுக்கள் குற்றங்குறைகள் நிறைந்திருக்குமானாலும், கடந்த முப்பத்து மூன்று வருஷமாய் தமிழிசையே எனக்கு ஜீவனம், விருந்து, பொழுதுபோக்கு என்று நினைக்க வாழ்நாள் முழுவதும் காரியத்தில் தமிழிசைக்கே பாடுபட்டிருக்கிறேன் என்று எனக்கு கர்வமுண்டு. காலஞ்சென்ற லங்கீத மகாவித்வான் சிமிழி சுந்தரமய்யர், கோனேரிராஜபுரம் வைத்யநாதய்யர் முதலியவர்கள் என்னை வாய் நிறைய ஆசீர்வதித்தது கோடிபெறும்.

வைத்தியநாதய்யருடைய பாட்டு கேட்டதிலிருந்துதான் ஸங்கீதத்தில் பைத்தியமும் ஞானமும் எனக்கு ஏற்பட்டது. அந்த நாதோபாஸகருடைய பாட்டைக் கேட்பதற்காக, அவர் காலமான 1921 முடிய ஏழு வருஷகாலம் அவருடன் சுற்றினேன். காலஞ்சென்ற கோவிந்தசாமி பிள்ளையும், தக்ஷிணாமூர்த்தி பிள்ளையும், இன்னும் பல வித்வான்களும் என் பாட்டைக் கேட்டு வைத்யநாதய்யர் நினைவுக்கு வருகிறது என்று சொல்லக்கூடிய பாக்கியம் பெற்றேன். அந்தப் பெரியோர்களின் வற்புறுத்தலால் 1918-ல் பாப்பாவெங்கடராமய்யா பிடில், அழக நம்பி மிருதங்கத்துடன் திருவையாறு தியாகய்யர் உத்ஸவத்தில் விஸ்தாரமாய் மூன்று மணிநேரம் ஸ்வர ராகங்களுடன் முதல் கச்சேரி செய்தேன். அதுமுதல் இன்றளவும் தென்னிந்தியர்கள் வசிக்கும் வட இந்தியா முழுதும்

சங்கீதக் கச்சேரி செய்துகொண்டிருக்கிறேன்.

'மனை' பாக்கியம்

உலகப் பற்றே இல்லாமல் துறவிபோல் திரிந்த என்னைப் பிடித்து 1917-ல் ஸம்சாரியாக்கினர், காலஞ்சென்ற பழயவனம் ஸுப்ரமணியர் என்ற பிரபு. ஞானி, விவேகானந்தசிஷ்யராவார். என்னை விவாகஞ்செய்து கொள்ள நிர்ப்பந்தித்த பொழுது யானும் மறுக்கமுடியாத ஆணித் தரமான இரண்டு காரணம் சொன்னார். ஒன்று — இவன் தலையைக் காலை வலித்து சரீர அசக்தத்துடன் ஒருவேளை படுத்தால் சிவன் பஜனையையும் பாட்டையும் கேட்டு இன்று ரசிப்பவர்கள் யாராவது இவனை ஆதரிக்க முன்வருவார்களா? இரண்டு — தாய்க்குப் பிந்தாரம் என்றபடி மனைவியைப் போல மற்றொருவரும் கவனிக்கமாட்டார்கள். மற்றொரு காரணம் இதிலும் உயர்வு — இவனை ஸம்ஸார பந்தத்தால் கட்டாவிடில் இவனுடைய லங்கீத ஸாஹித்ய யோக்யதைகள், உலகத்திற்கே பயன்படாமல் போய்விடும் என்பது. அவரும் மற்றும் பல அன்பர்களும் சேர்ந்து எனக்கு விவாஹம் செய்து வைத்த ஸௌ. அம்மணி என்னும் லக்ஷ்மியை, எனக்கு பகவான் பார்த்திரங்கியளித்த பாக்யமென்றே இன்றும் கருதுகிறேன். பரம சாந்தஸ்வபாவம், ஸுகதர்மிணியென்றால் அவளுக்கே பொருந்தும். 1917-ல் என்னை மணந்த முதல் 1933 முடிய 17 வருஷகாலம் நான் ஸாக்ஷாத் குசேலனாகவே வீட்டில் அரிசி இருக்கிறதா என்றுகூட விசாரிக்காமல் உத்ஸவமூர்த்தியாய், ஸம்பாதிக்கும் உணர்ச்சியில்லாமல், ஊரூராய் வீதி பஜனை செய்து கொண்டு அலைந்த காலங்களிலும் அவளது முகமலர்ச்சியிலும் இன்மொழியிலும் ஒருநாளும் குறைவு கண்டறியேன். நான் கவலைப்படும்படி, மனம் வருந்தும்படி ஒரு வார்த்தை பேசினது மில்லை. பகவத் கடாசுத்தால், கொஞ்சம் ஸௌக்கியமாய் அன்ன வஸ்திரங்கள்

கிடைக்கும் இந்நாளிலும், கர்வம், ஆடம்பரங்களில் மூழ்கிவிடாமல், ஏழைகளுக்குத் தோழியாய் இருக்கிறான். இந்த பாக்கியம் மிகப் பெரிது. எல்லாம் அவன் செயல்.

1917-லிருந்து, பாபநாசத்திலும் அடுத்த உத்தமதானபுரத்திலும் (டாக்டர் மஹாமஹோபாத்யாய உ. வே. சாமிநாதய்யர் அவர்கள் பிறந்த சொந்த ஊர்) 1930 முடிய பாபநாசம் ஹைஸ்கூலிலும், இந்நாளெல்லாம் தமிழ்ப்பண்டிதராயிருந்த என் தமயனாருடன் ஒரே குடும்பமாய் வைத்துக் குடியிருந்த அளவிற்குத்தான் 'பாபநாசம் சிவம்' என்ற பெயரும் ஸம்பந்தமும். ஆனாலும் பாபநாசத்தைக் காட்டிலும் பெருமையான ஸம்பந்தமொன்றும் நான் பிறந்த ஊரான போலகம் ஸம்பந்தப்பட்டவரையில் இன்றளவும் ஏற்படாததால்தான், இரண்டிற்கும் பொதுவாய் பி. ஆர். சிவன் என்ற அளவில் திருப்தியுள்ள வனாயிருக்கிறேன். பாபநாசம், திருத்துறைப்பூண்டிகளில் கௌரவஸ்தர்கள் சேர்ந்து நடத்தின பாரத ரஞ்சனி சபா, ஸ்ரீ விலாஸ சபா நாடகங்களுக்கு ஏராளமான பாட்டு எழுதிக் கொடுத்ததோடு, இரண்டிலும், மார்க்கண்டேயனாகவும் நடித்திருக்கிறேன்.

1921 முதல் மயிலை கபால சக்ரவர்த்தி பங்குனி உத்தரம் ப்ரம்மோத்ஸவத்தில் தவறாமல் வருஷ காலம் பஜனை கைங்கர்யம் செய்து வந்ததில் பொருளைக் காட்டிலும் அழியாத பரந்த புகழ் பெற்றேன். இந்தப் பதினைந்து வருஷகாலமும் என்னைப் பூர்ணமாய் ஆதரித்த சென்னை நகர் அபிமானிகளுக்கு என் வாழ்நாள் முழுவதும் நன்றி செலுத்துவதைத் தவிர, கைம்மாறேதேனும் செய்ய சக்தனல்ல. 1930-லிருந்து சென்னையில் ஸ்திரவாசியானேன். 1933-ல் முதல் முதலாக, "சீதாகல்யாணம்" என்ற தமிழ்ப்படத்திற்கு பாட்டெழுதுவதன் மூலம் சினிமாத்துறையில் பிரவேசித்தது முதல் இன்றளவும் சற்றேறக்குறைய ஐம்பது தமிழ்ப்படங்களுக்குப் பாட்டெழுதியிருக்கிறேன். இதில்

பொருளும் புகழும் நிறையக் கிடைத்த போதிலும் என் வீதி பஜனைக் காலத்திலிருந்த சாந்த இன்பத்தை நினைத்தால் இதெல்லாம் துக்ககரமாகவே தோன்றுகிறது.

கலாக்ஷேத்ர பணி

வறுமைப்பிணி தாங்காமல் அரைப்பைத்தியமாய், மயிலாப்பூரில் ஒளிந்து கிடந்த என்னைத் தன் உயர்தர பாடசாலையில் ஓர் உபாத்தியாயர் என்ற பெயரைக் கொடுத்து, என் வாழ்நாளிற்குள் புது இன்ப வாழ்வைத் தந்த அடையாறு ருக்மிணி தேவிக்கு நான் எந்நாளும் கடமைப்பட்டவன்.

நான் இயற்றின அநேகப் பாட்டுகளில் ரஸமான நூறு கீர்த்தனைகளைப் பொறுக்கி, ஸ்வரப்படுத்தி, தன்னகப் பொருளையும் செலவிட்டு அச்சியற்றி, "கீர்த்தன மாலை" என்று பெயர் வழங்கி, 1934-ம் வருஷம் நவம்பர் மாதம் 24-ம் தேதி அதை வெளியிட்டேன். அந்த நன்னாளன்று, என்னை மேளதாளங்களுடன் உபசார பத்திரம், பிரமிக்கத்தக்க பண முடிப்புகளுடன் பெருமைப்படுத்தி உபசரித்தவர் ஆர். ரங்கராமானுஜ ஐயங்கார் என்னும் அன்பராவார். அவரில்லையானால் என் பாட்டுக்கள் வெளியிலேயே தெரியாமல் மறைந்திருக்கும். எனக்குக் கிடைத்த ச்ரேயஸ் எல்லாம் அவர் தந்ததென்று தினம் ஒருமுறை நினைப்பேன். என் வாழ்நாளில் என்னை இரங்கி ஆதரித்த லக்ஷக்கணக்கானவர்களின் பெயர்களை மட்டுமெழுதினாலே ஓர் பெரும் புஸ்தகமாகிவிடும் என்று அஞ்சி அவர்களை மனமாரத் தலை குனிந்து வணங்குவதுடன் இன்றைக்கு..... மங்களம்.

(Courtesy — Vanoli, 1943 Oct. 7)

“ஸங்கீத சிற்பி”

பாபநாசம் சிவனை ஸங்கீத சிற்பி என்றால் மிகையாகாது. இறைவனிடம் மன்றாடும் முறையிலே அமைந்துள்ள கிருதிகளிலே பரிபூர்ண வெற்றி பெற்றுவிடுகிறார்.

“நீ இரங்காயெனில் புகலேது அம்ப,
தாயிரங்காயெனில் சேயுயிர் வாழுமோ?”

போன்ற அடிகளிலே தான் என்ன உணர்ச்சிப் பெருக்கு!

சில கீர்த்தனங்களிலே ஒப்பற்ற மோனை அழகு காணப்படுகிறது.

“ஆயிரம் பெயரால் அழைப்பினும் ஆயிரம்
உருமாறினும் உயர்
தாயின் மிகு தயாபரன் பதம் தஞ்சமென்றவரை
அஞ்சலென்றருளும்”

பாடுகையிலே, பாடக் கேட்கையிலே உள்ளம் உருகுகிறது. மொழி இன்பம், காதுகளிலே இன்பத் தேனைப் பாய்ச்சுகிறது.

பாஷா ஞானமும் சங்கீதஞானமும் ஒன்றிற் கொன்று அனுசரணையாக அமைந்துவிட்ட இவரிடமிருந்து வெளிப்போந்த கீர்த்தனங்கள் அப்பழுக்கற்றுள்ளன.

மானிடர்களுக்கு நல்வழி போதனையாய் அமைந்த இவரது கிருதிகள் அற்புதமானவை. தமிழ் மொழிக்குத் தொண்டு புரிந்த பாரதியாரைப் பாராட்டும் ‘பாமாலைக்கிணையுண்டோ’, ஓர் அற்புத படைப்பு. ‘தமிழ்நாடு செய் தவப்பயனாய் வந்தவர்’ என்று பெருமையுடன் அழைக்கிறார் கவியை.

இன்று எண்ணிறந்த வித்வான்களோடு ‘ஸ்டார்களும்’ இவரது பாடல்களால் புகழும் பொருளும் பெற்றுத் திகழ்கின்றனர்.

இவர் சாஸ்திரியகர்த்தா மட்டுமல்ல. பாடகரும் கூட. இவரது சாரீர வசதிக்குறைவு பாவ ரஸ அமைப்பால் அடிபட்டு விடுகிறது. மனிதர் பாடுகையில் உள்ளத்தைத் தொட்டு விடுகிறார். இவரது பஜனைகளில் கூட்டம் அதிகமாயிருக்கக் கேட்பானேன்.

இவ்வளவு பெரிய மனிதரை உருவத்தைக் கண்டு மதிப்பிட முடியாது. மூர்த்தியைக் கொண்டு கீர்த்தியை அனுமானிக்க இயலாது, மனிதர் வாழ்விலே இன்ப துன்பங்களைக் கண்டவர் தான். பக்தியும், சமதரிச நோக்குமே அவரது வெற்றிக்குக் காரணங்கள்.

கலைப்பணியோடு இறைப் பணியிலே ஈடுபடும் இப் பெரியவர் ஈட்ட பொருளில் பெரும் பங்கை அளித்த இறைவனுக்கே அளித்து மகிழ்கிறார்.

கிருதிகளாகிய அற்புத கோயில்களை எழுப்பும் இச்சிற்பி ஓர் மேதாவி, அவர் கிருதிகள் அமரத்வம் வாய்ந்தவை.

(Courtesy — Natyamala April 1951.)

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